

The

FEB 18 1932

# ART DIGEST

Combined with THE ARGUS of San Francisco

THE NEWS-MAGAZINE OF ART

**SEVEN Times**  
*the Circulation*  
**of Any Weekly**  
**or Semi-Monthly**  
**American Art**  
**Periodical**



KWAN-YIN, GODDESS OF MERCY

*Chinese, 7th Century A.D.*

Courtesy of the Boston Museum of Fine Arts

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15th FEBRUARY 1932

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25 CENTS

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MRS. LAURA BIDDLE STEWART

by

WALTER L. CLARK

## EXHIBITIONS

George DeForest Brush, N.A.—Early sketches and paintings.  
Charles S. Chapman, N.A.—Virgin Island Scenes  
Walter L. Clark—Portraits.

New Etchings by Frank W. Benson, Kerr Eby, George H. Shorey,  
Walter Tittle and Frederick Weber. Others by George  
Wright, Marguerite Kirmse, Harrison Cady and Wm. Auer-  
bach-Levy.

*February 16th to 27th*

Hovsep Pushman—Still Life.

*Until February 20th*

Jessie D. Wiggin—(Mrs. Albert Wiggin)—"Reverie"  
Marble Garden Figure

*February 18th to 24th*

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### Deflation?

The annual three-nights auction of the Sal-  
magundi Club, New York, may have been full  
of significance this year.

On the first night, 55 pictures, donated to  
the club by members, brought \$1,287. Picture  
after picture, passed on by the club's art com-  
mittee and painted by men whose names are  
known, was knocked down for sums under  
\$10. Even Gordon Grant, who never before  
had sold a painting for less than \$350, saw his  
"Love's Old Sweet Song" sell for \$42. Gerald  
Leake's "Florentine Maiden," which had just  
won the club's \$200 prize, brought \$105.

On the second night Augustus F. Oakes  
came to the rescue, raised his own bids, when  
he was ashamed of the price, and made D.  
Everett Waid pay \$405 for W. Granville  
Smith's "Winter Morning." Forty-two paint-  
ings brought \$2,725. On the third night the  
sales were \$2,900, making a total of \$7,287.

In 1931 the sale, with approximately the  
same number of pictures, brought \$10,000 to  
the club; the previous year, \$15,000.

New York art dealers are selling old masters  
for less than they cost in 1929. This is because  
art buying lags in these days of depression  
and, like stocks and commodities, invites "defla-  
tion." Yet, judging by the prices which artists  
have fixed for their pictures at the big 1931-  
1932 exhibitions—sometimes reaching \$5,000,  
\$10,000 and even \$15,000—there has been no  
deflation of prices within their ken.

The art world wants to see the artist reap  
a handsome reward. Yet, in view of the Sal-  
magundi auction, it wonders if the American  
artist might not with considerable benefit re-  
examine the situation in the light of 1932  
economics.

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## New York Criticism

[Concluded from page 19]

artist at present exhibiting in New York: "Senor de Quiros is a faithful realist, and though he wakes an uneasy feeling that he has used certain models too frequently his pictures have an air of forceful truth. They are put together in simple, naturalistic fashion. The artist imports no artificial glamour into his work. He has an engaging sincerity. . . .

"This artist is a good craftsman. He has become such, we would say, through essentially conservative discipline, using that idiom of the Salon which has pervaded Europe, still holding its own despite the subversive tides of modernism. Propagandists for that movement would call him, of course, 'old hat,' but a convincing answer lies in the soundness of his drawing, the sureness of his brush work and the atmosphere of honest, straight-forward pictorial skill which envelopes all his work."

Dewey Albinson, who recently returned from two years in Italy, held an exhibition of his paintings, done in Fiesole and the Abruzzi villages, at the Delphic Studios. Praise came from all the critics. Edward Alden Jewell of the *Times* wrote: "The artist appears to have kept his working principles in mind as he went about observing popular customs and the simple life of village and countryside. Subject does not crowd technique off the boards, though it is always treated with respect. Mr. Albinson's approach stresses decorative and dramatic values. His brushwork is generally bold, eager and sure."

"Albinson," wrote Malcolm Vaughan in the *American*, "seems less interested in the spirit

of the place than in strong forms, and what we nowadays call the drama of forms. Such drama he paints with vigor and no little verve. His attack is bold and broad, while his coloring, despite a few startling contrasts here and there, is almost as quiet as the rural peace of the provinces he celebrates." Said Helen Appleton Read, critic of the *Eagle*: "These are warm, rich statements of the Italian hill country redolent with the feel and smell of sun-baked earth."

George Oberteuffer, an instructor at the Grand Central School, who exhibited this month at the Milch Galleries, won the praise of the critics for his honesty in portraying his subjects. Although he opened up "no new vistas, glimpsed no strange lands of the imagination," according to the *Sun*, "his work has the air of presenting mere honest transcripts of the actual, the personal note, if it can be so termed, being confined to those knowing simplifications that seem to come insensibly to most who work long at the painter's craft. But it is all so wholesome, so firmly established on the ground of common experience that it should prove vastly popular."

The portraits of Nikol Schattenstein, which were on view at the Marie Sterner Galleries, faintly recalled some of the work of Frank Duveneck, according to the *Herald Tribune*: "This Austrian painter excels in painting men, for they stimulate his sense of character and invite the exercise of that vigorous directness which is his leading trait."

The *Times*: "Although Schattenstein is an uneven painter, who seems often to have been content with the mere gesture itself of ex-

perimentation and novelty, he cannot be called a disciple of the at-all-costs flattering stencil . . . . One feels that the sitters are real persons and that the artist, in making them such, has forbidden his brush to splash about in a pleasant platitudinous pool of compliments."

"Three Bad Boys from Paris," Leger, Masson and Roux, are exhibiting at the Valentine Gallery until Feb. 20. Of the three, Leger is the best known here and abroad and his work, especially, was approved by the *Sun*. "He has made pictures out of pistons and rods of engines and has thoroughly explored machinery for his motifs. Of late he has contented himself with arrangements of simple forms, such as keys and other such implements, and he welded his compositions together with the precision that you get in machines."

The other two men the *Sun* terms "painters of imagination, with engaging color at the command and a sure feeling of design. Of the two, Masson ventures farther into pure fantasy, but Roux is the better painter."

However, the *Times* could not find much praise: "Now that paranoid dementia is recognized as a possible, though not a necessary concomitant of genius, these paintings, with their esoteric symbolism, look like mirror-images of the plastic muse. Instead of starting with objects and creating a picture, these artists start with a picture and make up the objects as they go along. This is a very ancient process of pattern making, but it is not a very new method for the fine arts."

THE ART DIGEST will gladly try to find the work of art desired by a reader.



# The ART DIGEST

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New York, N. Y., 15th February, 1932

No. 10

## First Show of Reborn "American Society" Hailed by the Critics



"Juanita,"  
by John Sloan.



"O, Lyric Love, Half Angel and  
Half Bird," by John Gregory.



"Song of the Earth and the Sun,"  
by Van Deering Perrine.

According to the critics, the old New Society of Artists, which went to sleep in 1929 after eleven annual exhibitions, has come to life bigger and brighter than ever at the Whitney Museum under a new name, the American Society of Painters, Sculptors and Gravers. The organization was founded in 1918 as a protest against the restrictions of the National Academy of Design by George Bellows, Jonas Meier, Eugene Speicher, Robert Henri and others—several of them Academicians—who were inclined to independence. It flourished until three years ago. It has now been reorganized and renamed, with an addition of 30 new members, making 70 in all. Composed of both

"moderns" and "conservatives," it is now hailed as the most progressive artists' society in the country. The present exhibition comprises about 200 works, including paintings, sculptures, water colors, ceramics, mosaics and prints, by both members and invited guests. There was no jury, each member and each guest (selected by vote of the entire body) being allowed to choose his own work. In almost every instance the works are shown to the public for the first time.

Edward Alden Jewell wrote in the New York Times: "The show is one of the best displays of modern American art ever put on in this city. Many—in fact most—of the mem-

bers of the society and of the guest exhibitors are represented in the Whitney Museum's permanent collection. It is therefore not to be wondered at that the galleries should now be found maintaining much the usual aspect of rooms that previously have contained works from the museum's own collection. Included is work by several of the deceased members of the society—Timothy Cole, Charles Grafly, Samuel Halpert and Jules Pascin.

"A large part of the museum has been turned over to the society for its present exhibition, and such galleries as are not thus in use have been temporarily closed. So it is exclusively a triumph for this group. But it also



"Tonsorial Parlor," by Gari Melchers.



"Landscape With Fog," by Georgina Klisgaard.

besides reflecting credit, demonstrates the new museum's usefulness to the cause, in general, of American achievement. As a line in the catalogue foreword gracefully observes, "This is but one more evidence of the constructive spirit which has given such immense value to Mrs. Whitney's service in the interest of art."

The officers of the society are: Leon Kroll, chairman; Charles Demuth, vice chairman; Abram Poole, treasurer, and Richard Lahey, secretary. Members of the council: Gifford Beal, Jonas Lie, William Zorach, Robert Laurent and Henry Schnakenberg.

The members of the society are:

Peggy Bacon, Frederick C. Bartlett, Chester Beach, Gifford Beal, Reynolds Beal, Thomas Benton, George Biddle, Adolphe Borie, Alexander Brook, Edward Bruce, Charles Burchfield, Paul Burlin, A. Stirling Calder, Arthur Carles, John Carroll, Vincent Canale, James Chapin, Glenn O. Coleman, Konrad Cramer, Andrew Dasburg, Randall Davey, Charles Demuth, Paul Dougherty, Guy Pene DuBois, Ernest Fiene, John Flannagan, James E. Fraser, Frederick Frieseke, Emil Ganso, William Glackens, John Gregory, George Pop Hart, Eugene Higgins, Charles Hopkinson, John C. Johansen, Morris Kantor, Bernard Karfoll, Mrs. Georgina Klitgaard, Leon Kroll, Walt Kuhn, Yasuo Kuniyoshi, Albert Laessle, Richard Lahey, Robert Laurent, Ernest Lawson, Hayley Lever, Jonas Lie, George Luks, Alfred Maurer, Edward McCartan, Henry Lee McFee, Dodge McKnight, Gari Melchers, Kenneth Hayes Miller, Jerome Myers, Eli Nadelman, Van Deering Perrine, Marjorie Phillips, Joseph Pollet, Abram Poole, Charles Prendergast, F. G. R. Roth, Henry Schnakenberg, Leopold Seyffert, John Sloan, Niles Spencer, Eugene Speicher, Maurice Sterne, Albert Sterner, Florine Stettheimer, Edmund Tarbell, Abraham Walkowitz, Max Weber, Mrs. H. P. Whitney, Mahonri Young, Marguerite Zorach, William Zorach.

The guest exhibitors include:

Reginald Marsh, Arnold Blanch, Georgia O'Keeffe, John Marin, Katherine Schmidt, Hermon More, Franklyn Watkins, Harry Gottlieb, Edward Hopper, Charles Rosen, Henry Mattson, Max Kuehne, Stuart Davis, Carl Walters, John B. Flannagan, Concetta Secaravaglione, Ruben Nakian, Duncan Ferguson, Wanda Gag, Elsa Schmidt, Harry Wickey, Charles Locke, Henry Varnum Poor, John Noble.

The exhibition will close on Feb. 28.

## Without Sensation

The fourth annual exhibition of the Detroit Society of Independent Artists, at the Gordon Galleries there until Feb. 19, is, according to Florence Davies of the *Detroit News*, fairly disappointing to sensation hunters.

"Here and there," she writes, "one finds a daring experiment, here and there a strictly home-talent or amateur painter who finds in the Independent show an opportunity to take his place among the year's exhibitors. Aside from that, one might easily imagine that he had stumbled into a second Michigan artists' show, but one which has been unimpeded by the artificial interference of juries and prize awards.

"The method of the Independent is simple, so simple, in fact, that one could wish the whole world might be organized on this perfectly honest, straightforward basis. It is merely this: Everyone paints, or draws, or sculps who wants to; and then everyone who wants to shows what he has done, as a means of personal satisfaction, mutual encouragement, observation and comparison, even, if you will, as a little honest expression of personal vanity; and lastly, everyone pays his small share of the expenses and takes his pictures home, and that is all there is to it. No man-made interference, no false distinctions or personal whims singling out one painting over another. The public does that for itself."

## Museum Buys Smith Paintings

The next feature of An American Group will be a one-man exhibition of water colors, by Jacob Getlar Smith, Feb. 23 to March 12. Two of the artist's works "Self Portrait" and "Approaching Storm" have been acquired by the Whitney Museum.

## Clark Emerges



"The Dane," by Walter L. Clark.

Walter L. Clark, who for so many years has shown such vital interest in art and artists, will make his debut in New York as a portrait painter at the Grand Central Art Galleries, Feb. 16-27. He is president of the galleries.

For fifteen years Mr. Clark has been painting at odd moments in his studio at the National Arts Club, but for the most part his activities have been confined to sponsoring the works of his fellow artists. A business career of nearly fifty years lies behind Mr. Clark. A native of Philadelphia, he is a mechanical engineer by profession and was associated with the J. P. Morgan Company during the first years of the world war. Later he went with the Westinghouse Company, and has been vice-president of Niles, Bement & Pond.

Mr. Clark is a diversified artist. Besides the paintings in the display there will be a few pieces of sculpture, one of them being a plaque of his grand-daughter, Miss Betsey Dunn. Among his portrait sitters have been James A. Farrell, former president of the United States Steel Corporation, Major Willard Straight, Mrs. Laura Biddle Stewart, Miss Mildred Titus, Mrs. Grenville Montgomery and Miss Nedda Harrigan.

## St. Louis Buys a Milles

The City Art Museum of St. Louis has announced the purchase for \$17,000 of the bronze statue of Folke Filbyter by Carl Milles.

The acquisition of this statue, which is 12 feet high and a replica of the one designed as the central feature of a fountain in Linköping, Sweden, involved an agreement on Milles' part not to execute a duplicate of it for anyone in the United States. Last August when it was on view at the St. Louis museum in a comprehensive exhibition of the Swedish sculptor's work, *THE ART DIGEST* reproduced the "Folke Filbyter" and recounted the legend it depicts.

## Rembrandt Exhibition Planned

A Rembrandt show is to be held next year in Holland in commemoration of the 100th anniversary of the founding of the University of Amsterdam, according to the *Detroit News*. Many Americans will loan paintings. This will be the third great exhibition of Rembrandt's work since his death. One was organized in Detroit two years ago.

## Coup de Grace?

Royal Cortisoz of the New York *Herald Tribune*, dean of American art critics and the country's arch-defender of conservatism, thinks that the great exhibition of French art in London may be administering the *coup de grace* to modernism. He says that the exhibition evokes "one particularly stimulating thought, and continues:

"It is that its reverberations may carry far and help toward that repudiation of modernism which even now seems to be setting in Paris itself, to begin with, is likely to feel the repercussions of this event.

"The show stops with the Post Impressionists, leaving the vaunted Ecole de Paris to take care of itself. How can the supporters of the school fail to see how incongruous its leading figures—to say nothing of the rank and file—would look in the same cosmos with Fouquet, Poussin, Ingres and the rest? The most casual observer of the great pageant unfolded in London must recognize its essential unity, its character as of a nation expressing itself. French art, richly diversified as it is, abounding in individuality as it is, is true, century after century, to fundamental laws of design and of craftsmanship in general.

"One of the arguments that we have sought to bring against modernism for years has been its anti-national character, its rejection of that racial sense of order and balance, of construction fortified at every point, which unites masters as dissimilar as Watteau and Millet, Delacroix and Degas. The London show is a kind of demonstration in force upholding the French ideal of artistic probity. No type of appropriate significance has been forgotten. . . .

"It is conceivable that the Parisians, even the most up-to-date of them, may see the point exposed by the whole brilliant company, and in a gust of national pride, highly resolve to turn away from false gods and return to the ancient but still vital altars. It is conceivable also that America may feel the impact of a tradition spectacularly honored. Artists and collectors may on reflection arrive at a wholesome consciousness of error. They may comprehend that what they have mistaken for French inspiration, invention, evolution, progress and such like high sounding factors, has really been a matter of French blague and fashion, rendered momentarily plausible by a few men of talent and promoted by the energetic ingenuity of the Parisian dealers. It seems incredible that after an educational affirmation like that at Burlington House the cult for the 'innovators' in Paris and London should stay quite the same. Points of view will be modified in both countries and it is not too sanguine, we hope, to believe that they may suffer some modification in the United States."

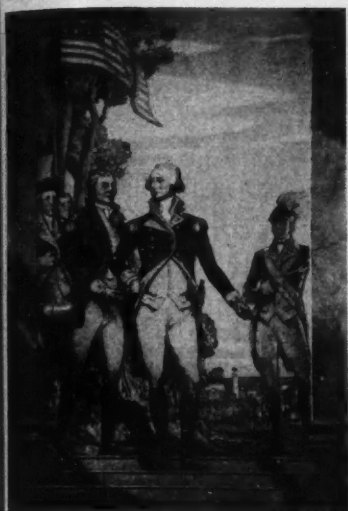
## Traces Jewish Antiquity

Marvin Lowenthal, who for the past ten years has been making researches in Europe, North Africa and the Near East for traces of the Jewish past, is in America to fulfill a number of lecture engagements and to assume the editorship of a series of books on Jewish subjects for Harper Brothers. Next Fall he will publish a book on Jewish art and antiquities. His first lecture, on "Trails and Monuments of the Jewish Past," will be given in Adolph Lewisohn's ballroom, 881 Fifth Avenue, New York, on March 1.

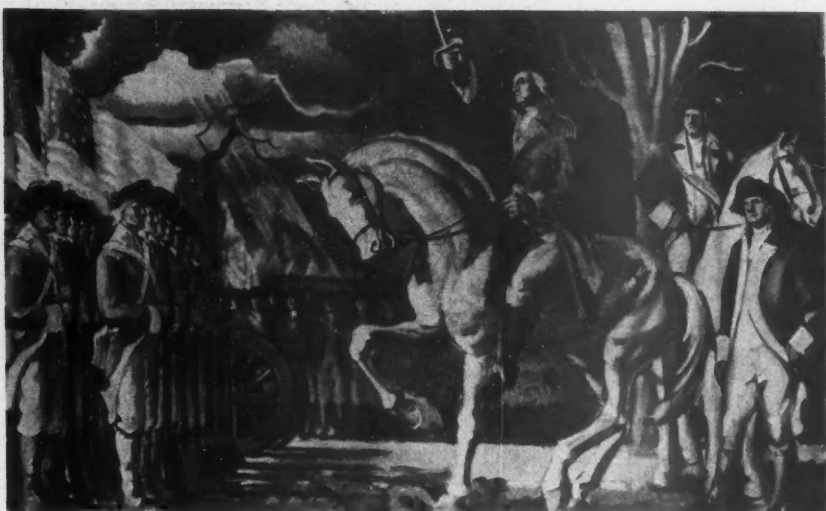
## Making It Strong

"Mackerel" is a strong painting of a fish, writes an out-of-town critic. Gad! What perspicacity!—*Boston Transcript*.

## American Mural Painting Represented in Washington Galaxy



"Washington with Generals Knox and Lincoln," by Ernest Peixotto.



"Washington Taking Command of the Army," by Arthur Covey.

So much attention has come to the subject of mural painting in America since THE ART DIGEST published the rumor that two foreign artists, Rivera and Sert, were to be given the contract for decorating Radio City, the Rockefeller project in the heart of New York, that particular interest attaches to the painting of fourteen murals which thirteen American artists have provided for the George Washington bicentenary, under the auspices of the Mural Painters Society. The murals, each 15 feet high and varying in width from 8 to 20 feet, will be installed in the National Gallery, in Washington, and revealed to the public in March. They depict scenes in the life of the First President.

The Mural Painters Society probably occupies the same position in relation to mural painting in America that the National Academy of Design has in relation to art in general. Therefore, in selecting photographs for re-

production, THE ART DIGEST tried to take two which honestly constitute a "cross section" of the fourteen. Ernest Peixotto and Arthur Covey are representative of the best in traditional mural painting in the nation.

The pictures are provided by the artists gratuitously, the government paying only the expenses of installation.

Mr. Peixotto, who is president of the society, contributes two works—"Lafayette With French Allies" and "Washington With Generals Knox and Lincoln." The other artists and their paintings: Hildreth Meiere, "Washington's Boyhood;" Austin Purves, Jr., "The Building of Fort Mifflin;" Arthur Covey, "Washington Taking Command of the Army;" D. Putnam Brinley, "The Battle of Princeton;" J. Monroe Hewlett, "Washington and His Friends at Mount Vernon;" Deane Keller, "Valley Forge;" Tom Doftin Johnson,

"The Surrender of Yorktown;" Ezra Winter, "The Inauguration;" J. Mortimer Lichtenauer, "The Death of Washington;" James Daugherty, "Overture to 1776;" John Steuart Curry, "The Cooperation of Labor in the American Revolution;" Gardner Hale, "The Triumph of Washington."

The paintings were planned as a unit despite the differing techniques of the artists. "The theme of Washington's life," said Mr. Peixotto, "being a traditional subject, it was realized that it precluded a too radical treatment, but artists in the group are by no means all of the ultra-conservative school, and some of them have treated the subjects with considerable freedom, so as to adjust the theme to the ideas of the present day. In fact, I think it can safely be said that these murals will give a very comprehensive idea of the various tendencies of mural painting in America today."

### The Mural Tempest

The rumor that the murals for Radio City, the Rockefeller project in the heart of New York, were to be commissioned to Rivera, Sert and other foreign artists has stirred a tempest. Advocates of the "American Movement" broke into print with bitter attacks on alleged discrimination against native artists, who, they feel, are better qualified to do the work. Others argued for an open competition. An exhibition, that may be illuminating, is being planned by the Museum of Modern Art, according to the director, Alfred H. Barr, Jr. It will be the opening show at the museum's new quarters, 11 West 53rd St., and will be devoted to an invited list of American mural painters, giving them opportunity to present their ideas in mural decoration.

The show will open soon after the middle of April and continue through June. Although the names of the participants have not been made public, it is said the list will include "contemporary painters of every inclination." The murals must consist of interpretations of "post-war" subjects, but further than this the artists will not be limited. No mention was made in the announcement of the Radio City controversy, but it is well known that Mrs. John D. Rockefeller, Jr., is one of the chief backers of the Modern Museum.

"We feel that mural painting in America

has suffered from a lack of opportunity to assert itself," said Lincoln Kirstein, chairman of the exhibition committee. "Hitherto, mural decoration has been for the most part in the hands of academic painters. This show will attempt to give younger painters a chance to show their work before a large public. We hope the effects of the show will be to stimulate interest in the decoration of walls all over the country. It is expected that it will at least form the foundation for a new interest in decoration which it is hoped will be more vital and energetic than the inheritance of the imitators of Puviss de Chavannes."

Inference is made from this that while many American painters may get Radio City contracts, these commissions will not go to academic artists or those who work in the tradition of Puviss de Chavannes.

In a statement in the New York Times regarding the Radio City murals spokesmen of the development said that as yet no artists, foreign or American, have been employed, and that in the eventual selection American artists will stand as good a chance of being chosen as foreigners, and probably better.

### New Detroit Exhibition Galleries

Three new exhibition galleries at the headquarters of the Detroit Society of Arts and Quarters, will open about Feb. 15, the gift from a group of members.

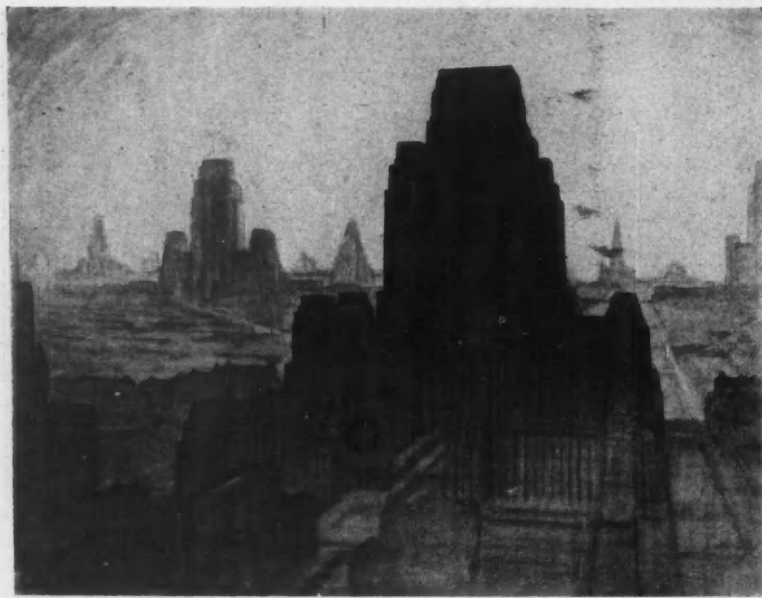
### Praise for Hewlett

James Monroe Hewlett, new director of the American Academy in Rome, who is both an architect and a mural painter, was praised by speakers at a dinner given in his honor at the Architectural League in New York. Cass Gilbert, American architect, quoted the late Charles McKim, the founder, as saying he was prouder of having had a part in creating the American Academy than he would have been in building ten cathedrals. Mr. Gilbert continued: "We who have lived for some years past in a fool's paradise of materialism have managed to keep alive the sacred fires of beauty. Mr. Hewlett's mission is to carry to Rome some of the finer aspirations of American life, to let Europeans know we are not a nation of money grabbers."

Royal Cortisoz, art critic of the *Herald Tribune*, who started his professional life as an architect in the offices of McKim, Mead and White, said that Mr. Hewlett was going to Rome as the custodian of a great tradition. He said he knew what McKim wanted men to go to Rome for was to have their imaginations touched. Mr. Cortisoz praised Mr. Hewlett for his tolerance and declared that he "is a traditionalist, but his mind is open to everything that goes on and happens. He is not going to send back to the United States little imitators of this or that period."



## Ferriss Reveals Visions of the Future City



"The City of the Future," by Hugh Ferriss.

Buildings existing in the City of Today and original architectural conceptions relating to the City of the Future are revealed in an exhibition of architectural designs and illustrations by Hugh Ferriss at the International Art Center of Roerich Museum until Feb. 29.

Since 1920 Hugh Ferriss has undertaken the work with which his name is chiefly associated and which forms the main body of the present exhibition: Design, looking to the City of the Future. Sheldon Cheney has said of him in his "New World Architecture" that he "probably deserves more credit than any architect since Sullivan for stirring the imagination of designers, students and public." The introduction to the catalogue of the show states:

"The designs of the present collection group themselves about three leading ideas. One group deals with the evolution of the setback type of building. Undertaken shortly after the passage of the 'zoning law', these studies foreshadowed the steps which were followed in developing this now familiar architectural

type. Another group relates to a proposal to permit the further erection of skyscrapers only when located at considerable intervals; based on a practical consideration, direct relation of large structures to rapid-transit subway systems, the proposal has an aesthetic import—the proper setting for America's premier architectural contribution, the skyscraper.

"The remaining group relates to a proposal to separate completely pedestrians from vehicular traffic. Exhibited for the first time, these are material from the artist's forthcoming book, now in preparation, which proposes a city replanning based upon a particular doctrine—the recognition, preservation and encouragement of human values in an age increasingly mechanistic."

Mr. Ferriss's influence on contemporary architecture has been noted in numerous publications, and in the statement of the Chancellor of Washington University, St. Louis, in conferring on him the honorary degree of Master of Architecture.

### Find 35 Works by Brush

About 35 paintings, done by George DeForest Brush and put away for some 30 years, have been brought to light and are now on exhibition until Feb. 27 at the Grand Central Art Galleries. These canvases, which were quite unknown to most of Brush's family, include children subjects and Indian paintings.

This exhibition recalls an interesting period of Brush's life when he visited the Crow reservation in Montana and spent much time among the Shoshone and Arapahoe Indians. When he returned East he married and raised a family which became the second great inspiration for his brush and palette, and there are a number of small canvases of heads of his children and compositions of family groups in this collection.

### 25 Sales at an Exhibition

The Colony Club Gallery of Detroit reports that 1,000 persons attended its exhibition of water colors and pastel drawings by Elizabeth McCord and Lendall Pitts and that 25 sales were made.

### Houdon's 'Washington,' \$4,500

A total of \$21,225 was realized at the sale of Mme. Piazza-Chaigneau's collection of sculpture, at the American Art Association-Anderson Galleries.

The Ferargil Galleries, New York, bought Houdon's painted plaster bust of George Washington, believed to be in the original plaster, for \$4,500. The same firm acquired Houdon's bust of Benjamin Franklin for \$3,000, of Jean Jacques Rousseau for \$750, and of Mirabeau for \$1,200. W. W. Seaman, agent, paid \$3,600 for "La Jeunesse," a terra cotta statuette, by Clodion. A bust of Comtesse Du Barry by Augustin Pajou went to K. Carson for \$2,400, and a bust of "La Guimard" by Gaetan Merchi went to Daniel S. Sickles for \$800.

### Maurer, at 100, to Hold Show

Louis Maurer, believed to be America's oldest living artist, will celebrate his 100th birthday with a one-man show, which will open Feb. 19 at the Old Print Shop in New York. He is the last surviving Currier & Ives artist.

## Seyffert Appraised

Taking issue with the opinion of George W. Eggers that Leopold Seyffert may be likened to Stuart, Smibert and Sully, Albert Franz Cochrane of the Boston *Transcript* compares him with Sargent in that Seyffert, like Sargent, "is capable of either excellent, serious portraiture, or sleek empty virtuosity." His exhibition at the Vose Gallery in Boston amply displayed him in both achievements, the critic said.

"At 45," continued Cochrane, "Leopold Seyffert, who was born in a little town in Missouri, has long since reached a lofty peak of achievement. He has painted many of the country's leading men of the professions and business, and many women of brilliant society. If Seyffert early attained to his position of eminence, he also, it would appear, came at once to the highest point of his spectacular career, and does not care yet to essay lofty elevations, where reside the truly great masters of portraiture.

"Seyffert was a student of the late William M. Chase, and from that great painter, even greater teacher, learned forceful, summary pencilling, simplicity of statement and an insight into character. These were the gifts of Chase to his pupils, and Seyffert was one of those who put them to best account.

"In his more recent work—which includes an increasing proportion of feminine portraiture—our artist relies more and more on brilliant technique. The sheen of silken wraps, the softness of rich stuffs, and the visual evidences of wealth demand his attention above character delineation. As a result, his execution seems more rapid and decidedly less penetrating—his compositions lose atmosphere softness and gain sharpness in their edges."

Seyffert has very definite ideas upon portrait painting, according to Alice Lawton of the Boston *Post*: "A likeness of the sitter is a first requisite. Next, it should be a work of art. In the case of a woman he poses his sitter in a full light, so that she may look her best; a man he more often places in a shadow to enhance the feeling of strength and power. The successful portrait painter, he adds, should be able to grasp both character and likeness without having to struggle for it."

### The Spring Academy

The 107th Annual Exhibition of the National Academy of Design will open in the American Fine Arts Building, New York, March 27, continuing until April 17. Exhibits will be received on March 14 and 15 only. Due to inadequate wall space only two paintings by any artist will be hung.

Following are the prizes to be awarded: Thomas B. Clarke prize (\$300), figure composition; Julius Hallgarten prizes (\$300, \$200 and \$100), paintings by artists under 35 years of age; Altman landscape prizes (\$1,000 and \$500); Isaac N. Maynard (\$100), portrait; Saltus Medal for Merit, painting or sculpture; Ellin P. Speyer Memorial prize (\$300), animal painting or sculpture. Academicians will not compete for the Clarke or Hallgarten prizes.

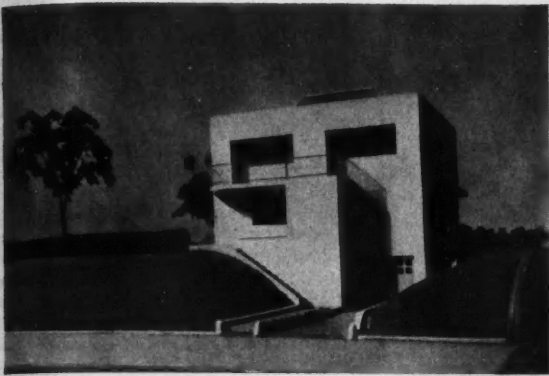
The jury of awards: For paintings, Gifford Beal, Edwin H. Blashfield, Ernest L. Blumenschein, Roy Brown, John C. Johansen; for sculpture, Chester Beach, Hermon MacNeil and Edward McCartan.

### Heads Scottish Gallery

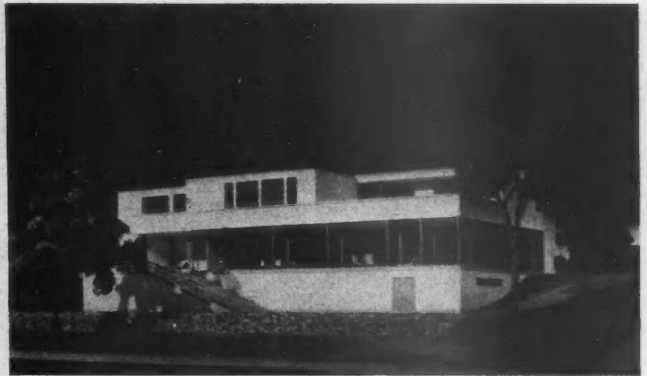
Stanley Cursiter has been made director of the National Gallery of Scotland, at Edinburgh, to succeed J. L. Caw.



## Modern Architecture Comes to Front in Three Simultaneous Exhibits



Joseph Urban. *Modern Residence*. Shown at Architectural League.



Miës Van Der Rohe. *Tugendhat House*. Museum of Modern Art.

More than ever before the art world is giving heed to contemporary architecture, which, as one authority has pointed out, is the first really original movement in art since the Gothic. Three important architectural exhibitions are now claiming attention in New York. At the Roerich Museum, the designs of Hugh Ferriss for the "City of the Future" are on view. The Museum of Modern Art is holding a large international exhibition of models and designs by prominent architects of Europe and America. At the Architectural League headquarters, Joseph Urban is being given a one-man showing, the receipts from which will go to aid the 1,700 unemployed draftsmen registered with the Architects Emergency Committee.

Urban is a pioneer in the field of modern art and architecture. As one of the group of young Viennese artists who rebelled against traditions some 30 years ago, to found the modern movement in Vienna, Urban has practically grown up a modernist. His work in architecture, stage and scenic design and decoration has won him recognition throughout the world. Featured in the exhibition are Urban's recently completed designs for the Palace of the Soviets, for which he was commissioned by the U. S. S. R. to submit plans

along with one other American, two French, one Italian and three German modern architects. The design is for the group of government buildings to be erected this year on the site of a former Czarist cathedral now being razed. Attracting popular interest at the show is Urban's group of designs for an inexpensive modern home to be erected near New York, a front view of which is reproduced herewith. This exhibition is one of the very few one-man shows sponsored by the Architectural League. Its beneficiary, the Architects Emergency Committee, is a relief association representing the entire profession, under the chairmanship of Julian Clarence Levi, president of the League.

At the Museum of Modern Art the "International Style" is illustrated by models and photographs. In the opinion of the critics, this exhibition (covered in advance in the 1st February issue of *THE ART DIGEST*) demonstrates that this style has achieved practical expression in every line of building, as proved by characteristic examples from Europe and America. A catalogue, copiously illustrated, gives a comprehensive resume of modern architecture. The show will continue until March 23.

"The International Style," wrote Edward

Alden Jewell of the *New York Times*, "is not architectural esperanto. It represents rather a banding together of architects of many lands; men of vision and imagination, who recognize the urgent need of building to fit the requirements of modern life. It is really, at bottom, a very sensible and simple ideal to which these architects have addressed their several talents; a desire to obtain a maximum of practical advantage and to reduce to a minimum inutility, inappropriateness and waste."

A feature which is sure to cause great reaction is Raymond M. Hood's new plan for country homes—a skyscraper out of town. Ten isolated towers of more than twenty floors, each spaced 1,000 feet apart, are Mr. Hood's suggestion for rural development. Each tower would be surrounded by community gardens, garages, swimming pools and tennis courts. According to Mr. Hood this plan would preserve the natural beauty of the site, so that hundreds of small houses would not cut off one another's light, air and view. "Although," says Mr. Hood, "the majority of people have a sense of proprietorship that only the individual house on its own plot of ground can satisfy, there is a rapidly increasing class of people to whom the scheme of the country tower will appeal."

### Le Corbusier's City

Le Corbusier, Swiss, and internationally best known of modern architects, who has always proclaimed the idea of "engineer-building" as the only form corresponding spiritually no less than economically to the age, wrote a diatribe in the *New York Times* magazine in which he condemns our American cities and describes his ideal metropolis. It should be recalled here that in 1922 he elaborated a plan for a city of 3,000,000 inhabitants on a basis of decentralization, communal services and fresh air for everybody. To him these are the essentials in architecture: "(1) Architecture is concerned with the problem of housing; (2) architecture should bring a sane judgment to bear upon the erroneous conception of modern comfort; (3) architecture of today cannot lean upon that of tradition, and the teachings of the schools are dangerous; (4) architecture must make use of modern technical processes, with all their possibilities and in all their consequences, and with all their efficiency. Nothing of tradition will remain. Everything will be new. There will be a new organization of the human race and a brand new stage-set. In this newly won harmony relationships will be new, the dimensions, the

processes, the daily routine. Knowledge, ethics, and esthetics, all are one, expressed in architecture; a new unity."

Commending, on the one hand, the remarkable progress made in America in the last thirty years because of the spiritual urge to build here, which is lacking in other countries, he does not lose an opportunity to score the architecture and town-planning of New York and Chicago. "New York and Chicago," he says, "are rather mighty storms, tornadoes, cataclysms. They are so utterly devoid of harmony. When a motor revolves it is harmonious, but if New York were a motor, that motor would not turn and as a machine would astonish even the man who invented it."

In his ideal city Le Corbusier will admit nothing but a majestic array of prisms, perfect in form and aspect, rising into space and having an indisputable reason for their existence. He proposes to consider the dwelling as the primary and fundamental element of the town, building houses on only 12 per cent of the available land and reserving the rest for parks and playing fields. This plan he calls "a green city" which is the reverse of "a garden city" in that the former reduces the town area and eliminates the transportation problem. This is to be brought about by limiting the density of the population to

1,000 people to every two and a half acres.

As for the types of building, he advocates strongly those of a sound-proof character with plenty of light. For this purpose he recommends that the entire facade of a building be made up of double sheets of glass, lightly held together by metal frames. The walls would be airtight, with no windows to open, but between the double walls a continuous current of air, controlled as to speed and temperature, would circulate, making each apartment weather-proof. Indoors, he submits a plan for what he terms "exact respiration" or air circulated by a central plant throughout the blocks of flats of the town.

Le Corbusier's plans may sound Utopian, but it is pleasant to mull over his ideas and look forward, perhaps, to living in such a city where life will reach "its fullest expression."

### The Women's Outside Jury

The reason why the annual exhibition of the National Association of Women Painters and Sculptors was judged by a jury composed exclusively of men was the fact that the women invited were unable, for one reason or another, to serve. The association had decided to try the experiment of an outside jury, to eliminate the charge of favoritism. The experiment has worked satisfactorily, and may be repeated.

## Wadsworth Atheneum Buys a Noted Piero



"Hylas and the Nymphs," by Piero di Cosimo.

Piero di Cosimo's "Hylas and the Nymphs," one of the noted paintings in the famous collection of the late Robert H. Benson of London, has been purchased by the Wadsworth Atheneum, Hartford, Conn., through the generosity of Frank C. Summer. This work by the imaginative Florentine painter has been classed by the experts with his "Death of Procris" in the National Gallery in London, "Mars and Venus" in Berlin, and the "Perseus and Andromeda" series in the Uffizi collection. It is mentioned in the *Encyclopædia Britannica*.

Hylas, according to the Greek legend, was the son of Therodamus, King of the Dryopians in Thessaly, and the favorite of Hercules and his companions on the expedition in quest of the Golden Fleece. Hylas, going ashore for water at Kios in Mysia, was carried away by the nymphs of the spring in which he dipped his pitcher. The answers of Hylas to

the calls of Hercules were lost in the depths of the water, and Hercules searched in vain for his favorite. The picture is a composition of seven full length figures posed sharply against a wooded landscape. The half-drowned Hylas has been discovered by the maidens gathered about him.

Pietro di Lorenzo, known as Piero di Cosimo, was born in Florence in 1462 and died in 1521. He worked in the bottega of Cosimo Roselli, from whom he derived his popular name, and later worked with that master on the frescoes in the Sistine Chapel. Piero was distinguished by his landscapes based on the myths of classic antiquity, a subject for which his fertile imagination was well suited. Vasari relates that Piero excelled in designing pageants for the pleasure-loving youths of Florence. Piero exercised much influence over his fellow pupils, Albertinelli and Bartolomeo della Porta, and was the master of Andrea del Sarto.

## Ethics

In an address given as guest of honor at a dinner of the Antique and Decorative Arts League, Inc., in New York, William Sloane Coffin, president of the Metropolitan Museum of Art, promised the members the museum's co-operation in establishing "higher standards of art in this country," and appealed to them to use high ethics so that the museums of the nation might get authentic works as gifts.

"It is exceedingly awkward for the museum," the *Times* quoted him as saying, "to receive the offer of a gift of some work of art, authenticated by outstanding authorities, when the museum knows perfectly that the work of art is not what it purports to be."

The *Times* continued: "He also cited the temptation that besets experts when they are sent to Europe, for instance, to investigate paintings on condition that they receive \$10,000 for every genuine work by a given artist which they find, and \$100 for discovering that a painting is not by a given artist."

Mr. Coffin pilloried a certain kind of collec-

tor, saying: "Whether the museums of this country obtain the true art which they want will depend on the standards which you maintain. To uphold these standards is extremely difficult, I know. When some collector has his heart set on owning an antique with a history, I know it is a terrible temptation not to disappoint him; it's a terrible temptation not to supply a satisfactory history."

## Matisse's 40-Foot Mural

Henri Matisse is finishing a mural, which he expects to be recognized as his greatest canvas, and which is rated by some who have seen it as one of the finest contributions to art of the first half of the XXth century. The painting, 14 by 40 feet, is destined for the museum of the Barnes Foundation at Merion, Pa., which contains nearly 1,000 paintings and sculptures. Dancing figures furnish the theme.

So much discussion has been aroused by the artist's absorption in his task, that Dr. Barnes will allow the mural to be exhibited in April at the Georges Petit Galleries in Paris.

## Dearle, Craftsman

John Henry Dearle, head of the famous Merton Abbey tapestry looms, died in England on Jan. 15, at the age of 72. After receiving his early training at the West London School of Art, he was engaged at the age of 14 as an apprentice draughtsman at the abbey by William Morris. Dearle showed remarkable ability and gradually became the mainstay of the technical department. Among his distinguished colleagues in those early days were Frank Brangwyn and Napier Hemry.

He outstayed all of these, and succeeded after the deaths of Morris and Sir Edward Burne-Jones to the sole artistic management of Merton Abbey. His training under these masters enabled him to carry on their tradition without a break, and it is probable that much work which was really Dearle's will go down in time under cover of the more famous names of his masters. Typical examples of Dearle's work are the stained glass windows executed for Christ Church, Westminster, and for the Public Library at Plymouth and the two tallest tapestries ever made, for a church in Detroit. The London *Sunday Times* said: "In nothing is Dearle's handiwork more conspicuous than in the preparation of great cartoons for tapestry, towards which Burne-Jones contributed no more than the drawing for the lovely figure groups."

According to one of the many anecdotes of Morris, he was once showing a guest over Merton. As the two passed tapestry after tapestry, the guest would ask: "Your work, Mr. Morris?" The answer would always be "No, that's Dearle's." Finally came the quizzical question: "What do you do, Mr. Morris?" To which the great man replied: "Oh, I superintend. I'm a devil at superintending."

## Herzog Is Dead at 100

Having realized his ambition to live to be 100 years old, Hermann Herzog, landscape painter, died on Feb. 6 at his home in West Philadelphia, Pa. The artist, who celebrated his 100th birthday on Nov. 16, was born in Germany, won many medals and awards, and had among his patrons several members of royal families, including Queen Victoria and the Grand Duke Alexander of Russia.

Some of his paintings are the property of Memorial Hall in Philadelphia and of the Public Library in New York. Although he had not been strong enough in recent years to carry his easel outdoors, his memory was so retentive that he painted scenes from memory. His last exhibition was held three months ago at the Ferarrell Galleries in New York, with his son, Lewis Herzog, New York artist.

## Frederick J. Boston Dead

Frederick J. Boston, for many years active in Brooklyn art circles, died on Feb. 9 at the age of 76. He studied in Paris with Carolus-Duran, specializing in landscape. He was the first instructor of art at the Brooklyn Institute of Arts and Sciences, was at one time president of the Painters and Sculptors Club, and a member of the Salmagundi Club. Joseph H. Boston, also an artist, is his brother.

## Mrs. M. L. Arrington Rowe Dies

Mrs. M. L. Arrington Rowe, of New Canaan, Conn., portrait and flower painter, who died on Jan. 23, was a member of the Silvermine Guild of Artists, the Pen and Brush Club and the National Arts Club. She was the wife of Clarence Rowe, etcher and illustrator, who died in 1930.

# Influence of Renoir on America May Be Traced at This Show



"Baigneuse," (1885) by Renoir.



"Après le bain," (1910), by Renoir.

Pierre-Auguste Renoir (1841-1919) undoubtedly is one of the men who have had the most influence on American painting in the first third of the XXth century. His color and his technique are recognized in the pictures of several well known American artists, no matter how original otherwise their art may be. Therefore the exhibition of 19 of

his paintings, dating from 1872 to 1914, being held until March 8 at the Durand-Ruel Galleries in New York, for the benefit of the unemployed, will be of particular interest to American art lovers and students. Contrasting works are herewith reproduced, dating 29 years apart and illustrating the development of Renoir himself from a more or less tight and

exact technique to the full impressionism of his maturity. "Baigneuse," painted in 1885, has never before been reproduced or exhibited in this country. The "Après le bain," done in 1910, nine years before his death, and when he was 68 years old, represents the Renoir who has had such a profound influence on the painting of America.

## Honolulu Season

Honolulu is enjoying a full schedule of art activities this season. During the first part of February, Madge Tennent, whose studies of native racial types are well known in the United States, exhibited her latest work at the Honolulu Academy of Art. In March the Academy will show engravings by Hogarth and Cruikshank, the latter lent by John M. Kelly, Honolulu collector. A one-man exhibition by Verna Tallman will be held in April, after the general showing of the Art Association of Honolulu.

A feature of the Tennent exhibition was a large panel employing seven figures in its composition, a study in color rhythms entitled "Honolulu Lei Day." Lei Day, May 1, is observed in Honolulu by the wearing of leis, or wreaths, made of flowers, seeds, shells, etc.

Among important recent acquisitions of the Academy is a Buddhist angel from the ceiling of the Tienlungshan cave temple in China, a classic example of Chinese XIth century sculpture, and four carved wooden pillars depicting scenes from the life of the Buddha, taken from an ancient temple at Keifeng, Honan province.

## 56,575 Saw the Rivera Show

The Diego Rivera show which recently closed at the Museum of Modern Art, New York, broke all attendance records considering the duration. During the five weeks 56,575 persons visited the museum.

## Edith Haworth's Impressions

A retrospective exhibition of the oil paintings of Edith Haworth, covering the period of 1905-1931, is being held at the Morton Galleries during February. Having studied with Robert Henri and Walt Kuhn, Miss Haworth painted the different characteristics of peoples and places found in New York and Paris during the early part of the XXth century. Representative of these impressions are two paintings of the old Waldorf-Astoria dress-

ing room in 1911, showing the be-feathered and be-ribboned women of that period.

## Chapin Deserts the Soil

A new sort of James Chapin will be seen at the Macbeth Galleries, New York, when an exhibition of his new work opens on Feb. 15. The artist, whose saga of the Marvins, New Jersey farm family, has brought him fame, has selected more urban types for the majority of the paintings, and his technique has loosened.

## JOHN LEVY GALLERIES

### FRENCH PAINTINGS OF THE XIX CENTURY

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## 1931 a Banner Year at San Diego Gallery



"The Virgin and Christ Child,"  
by Zenobio di Macchiavelli.

Perhaps the surest gauge of the condition of art in America comes from museum reports. Interest in art is growing and increased interest will mean increased patronage when the cloud of depression lifts. San Diego's report, just made public by Reginald Poland, director of the Fine Arts Gallery, comprises a record of which the city may justly be proud.

During 1931, attendance at the Fine Arts Gallery amounted to 123,898, the total and the

daily average being both greater than that in 1930. San Diego has an estimated population of 160,000. Although, with the times, the Fine Arts Society lost more members than in the previous year, it added an even larger number, and now has more than 1,100. This figure ranks among the highest in the country, in ratio to population. The gallery added more than \$71,000 worth of acquisitions during 1931. The Society's purchases alone, amounting to \$5,700, included 13 old masters, 17 works by contemporaries, 14 old Japanese prints, 12 other prints, and numerous other objects. In all, they were seven times greater than in 1930. The gifts totalled in value \$65,442, a substantial advance over last year. San Diego's public art collection has increased in money value since the opening of the gallery in 1926, from \$50,000 to \$740,000.

In accordance with the gallery's policy, its purchases, have emphasized the American and the Spanish. But recently the gallery bought a great Italian altar piece, "The Virgin Enthroned as Queen of Heaven, and Holding the Christ Child," by Zenobio di Macchiavelli, XVth century Florentine. The style of the works, which is painted in tempera on panel, is suggestive of the influence Fra Angelico and Benozzo Gozzoli had on Macchiavelli.

Other important acquisitions were: "Holy Family," by Rubens; "Repentant Magdalen," by Murillo; "A Sibyl," by Ribera; "Pieta," XVth century Castilian altar piece; "The Golden Wedding," Valentin di Zubiaurre; "The Almond Tree and the White Street," by Jose Frau, and "Galician Peasants," by Carlos Maside, contemporary Spanish; "The Cod," by Emil Carlsen; "At the Edge of the Forest," by Theodore Robinson; "Marine," by Charles Woodbury; "Fiesole," by William Starkweather. The Rubens, the Murillo and the Ribera were gifts of Mr. and Mrs. Henry H. Timken. The Rubens is considered by Mr. Poland the gallery's most important picture. Among the works by Californians acquired is Donal Hord's "Young Maize," prize winning sculpture at San Diego's annual.

During 1931, the Art Society held 79 temporary exhibitions, a full third of them devoted to California art. The gallery hopes soon to open a permanent California exhibition room.

### Detroit Visits New York

A friendly challenge from their sister artists in the East brings the Detroit Society of Women Painters and Sculptors to New York for the second time. Works by the Detroit artists will be on view at the Argent Galleries of the National Association of Women Painters and Sculptors, until March 5.

Organized in 1903 by Lillian B. Meeser, a well-known painter now resident in Philadel-

phia, the society has, with the exception of one year during the war, held annual exhibitions. Its record, growth and traditions stand comparison with the larger organization in New York.

Many of the artists have earned national reputations through representation in the annual exhibitions of the Pennsylvania Academy of Fine Arts, the National Academy of Design and other institutions.

## Amusement



"Civic Repertory." Drawing by Homer Ellertson.

The tendency to classify art by subject matter seems to have come into vogue, and so we have an exhibition devoted to American amusement at the new galleries of Pat Codyre, 22 East 55th St., New York. Above is reproduced one of the features of the collection, a drawing called "Civic Repertory," by Homer E. Ellertson, of Tryon, N. C., in which the artist seems to derive as much fun as the audience. This was one of the set of 20 drawings by this artist shown earlier in the season at the Delphic Studios, New York, which drew lively praise from the New York critics.

## Chicago Artists

In the opinion of C. J. Bulliet, critic of the Chicago Post, the 36th annual exhibition by artists of Chicago and vicinity, by steering "a middle course between the Scylla rock of conservatism and the raging Charybdis whirlpool of radicalism," emerged superior to the 35th.

"Even so," wrote Mr. Bulliet, "nobody is satisfied, except the painters and sculptors of the 244 works of art and near-art that got in. The 'old-hats' are almost as conspicuous for their absence as was the case in the American show in the autumn, while the rabid radicals are equally offended.

"Maybe it was as a sop to the former that the jury of awards, made up of Art Institute trustees, chose Claude Buck's picture, 'Girl Reading', for the first Logan prize . . . . Strangely enough, the jury, having saved the face of 'sound art' in Chicago with their first prize, buckled down to business and a good job the rest of the way down the line . . . .

"Whatever be the sins of the jury of selection in the direction of omission, their sins of commission are few. Nearly every picture in the show is characterized by good workmanship, however meager, at times, is the inspiration. It is a show that can well be placed against the all-American exhibition of last autumn, demonstrating, as we then contended, that the mass of Chicago artists are not greatly in the rear of the mass of New Yorkers, of which that show consisted in its great bulk. Genius may be nearly nonexistent here (so it is in New York), but talent is not lacking."

THE ART DIGEST will gladly search for any work of art desired by a reader.

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## What Will Be the Fate of Eilshemius, Self Styled "God of Art"?



"Beach at Apia, Samoa," by Louis Eilshemius.



"Ruins in the Moonlight," by Louis Eilshemius.

Is time and circumstance grooming Louis M. Eilshemius for the same fate in America that overtook the Douanier, Henri Rousseau, in France? Will he come in for belated recognition in his old age (he is now 67), and, after he dies, will collectors and museums buy his pictures, which have gone begging for so many years, for \$25,000 apiece? At least one dealer has faith in him, Valentine Dudensing, who has arranged a cycle of two

exhibitions at the Valentine Gallery, New York. The first, Feb. 22-March 12, will consist of Eilshemius' early work, covering his period of concentration and searching, and romantic drama. The second will be devoted to his period of creation and freedom, and lyrical poetry, extending from 1913 to 1920, when he stopped painting.

Handicapped by the strangeness of his creations and a characteristic which may be called "naive," Eilshemius has been still further hin-

dered by a trait which some consider to be colossal egotism, others a form of monomania. For years he styled himself "the god of art" and proclaimed himself superior even to the most illustrious of the old masters, while of late he has given himself the title of "Mahatma." Once wealthy, he used printers' ink lavishly in the form of books, pamphlets and leaflets to proclaim his supremacy to the world. The world retaliated by considering Eilshemius "a joke."

The artist, born in New Jersey, was educated at Geneva, Dresden and Cornell, after which he travelled all over the world, and particularly in the South Seas. He painted and wrote poetry and music. Much of his poetry has a fine lyrical quality, much of it is haunting and strange. Here is the opening stanza from "At the Tomb of King Malieota," written in Samoa:

*Here on this island-point thy tomb lies lone;  
Three lowest tiers of roughest cobble-stone.  
The palms around it wave their palms of green;  
And, near, the emerald ocean-waves are seen  
To break in snowy foam against the coral reef.*

Eilshemius' paintings, says Mr. Dudensing, cannot be called "naive" because the man is an aesthete; they are "the type of thing, superbly done, which would result were the rank and file of Americans, capable of expressing themselves on canvas."

Some of the most sophisticated of modern painters have proclaimed the worth of Eilshemius, among them Matisse, Lurcat, Lachaise and Stella, and his canvases have been purchased by the Whitney Museum and the Phillips Memorial Gallery.

The fate of Eilshemius is worth watching.

### Vermilion

An art exhibition by Americans and a street "duel" by two American painters were two unusual and inter-related January events in Paris.

An exhibition of works by American artists living in Paris was organized at the Renaissance Galleries by Chil Aronson as a result of a meeting of a group of these painters last Fall. The show did not include works by all in the artist colony, for Mr. Aronson said in the foreword of the catalogue that the group wished to present, in a non-partisan manner, a selection of the pictures of artists who are working in an experimental spirit and whose art testifies to "true effort" and "incontestable talent."

The so-called "duel," which is said to have grown out of Joseph Stella's resentment at being left out of the exhibition, was not so bloodless as French duels are traditionally supposed to be. In fact there was lots of gore, according to the accounts of it. Stella's combatant was H. Ary Stillman, defending Chil Aronson. Stella proved to be the better "canesman," putting Stillman "hors de combat." But still another artist, Albert Chollat, a Frenchman, rushed to Aronson's defense, gashing Stella's forehead with his cane. When gendarmes stopped the melee, Stella received nine stitches in his scalp, according to the report in the New York tabloid, the *News*.

### New Drawings by Mestrovic

The Art Center, New York, is exhibiting 20 drawings by Ivan Mestrovic, Jugo-Slav sculptor. The collection, which will later be sent on circuit among museums and educational institutions, replaces the 20 that were acquired by the University of Minnesota.

### Meyer's Polar Pictures

Polar scenes and portraits painted on three trips to the far north are being exhibited by Hanz W. Meyer at the Neighborhood Club in Brooklyn until Feb. 29. Included is a painting of the mountain on which André, the noted explorer was found.

Hanz Meyer studied painting at the Academy of Munich and until the beginning of the world war taught at the Royal Academy of Cassel. Some of his works were exhibited at the Brooklyn Museum last year.

Jane Corby writing in the Brooklyn *Eagle* said of his work: "In Professor Meyer's paintings of ice field and sea there is all the magnificence of the north—all of its queer harsh charm."

### Wisconsin's Nineteenth Annual

The 19th annual exhibition of the Wisconsin Painters and Sculptors will be held at the Milwaukee Art Institute from March 2 to 30. Paintings, drawings, sculpture and prints are eligible, and must be received before Feb. 19.

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## "Paris and Its People" Reveal Charm in Show



"Montmartre Theatre," by Maurice Utrillo.

"Paris and Its People," as seen and depicted by 31 artists, is on view in a loan exhibition at the Maurel Gallery, New York, until Feb. 28.

Painters of many nationalities, contemporary as well as those who worked in the last century, are represented. The contemporaries include a large group of Americans, such as Jonas Lie, Leon Dabo, "Pop" Hart, George Luks, Childe Hassam and Everett Shinn, besides Matisse, Utrillo, Lamure and André (all French), Nevins (English), Verchuren (Dutch), Chermanski (Polish) and Scheffler (German). The XIXth century roster

includes Constantin Guys, Pissarro, Degas, Monet, Seurat and several others. A lone representative of XVIIIth century Paris is Watteau's "Une Elegante de Paris," portraying a lovely lady of that period.

The subject matter is widely diversified, ranging from street scenes, views of bridges, cafes and night clubs to dancers and midinettes. From all of this possibly one can get the answer to the question in the foreword of the catalogue: "What is the secret of the charm that fascinates artists, and attracts them from the most distant corners of the earth?"

### Miniatures in Invited Show

An invited exhibition of miniatures, comprising recent works by the nation's better known miniature painters, both men and women, is being held at the Argent Galleries, New York, until Feb. 29. The majority of

the women exhibitors are members of the National Association of Women Painters and Sculptors. Attendance at the recent exhibition of the American Society of Miniature Painters at the Grand Central Galleries indicated a renewed interest in this art.

## The Allied Artists

The Allied Artists of America held their 19th annual exhibition, comprising 360 pictures and 21 pieces of sculpture, at the Fine Arts Building, New York. The prizes awarded by a jury consisting of Ernest D. Roth, Harriet Fritchmuth, Chester Beach, Ernest L. Ipsen and W. Granville Smith, were as follows: Allied Artists gold medal, John Young Hunter, "Portrait of Mrs. John Churchill;" Louis M. Betts prize, Dimitri Romanovski, "Alice;" honorable mentions for paintings, Wayman Adams, Irving Wiles, Emma Fordyce MacRae; Lindsay Morris Sterling memorial prize for sculpture, Abastin St. L. Eberle, "The Bather;" honorable mentions for sculpture, J. Juzsko, Karl Gruppe and George Lober.

Edward Alden Jewell, art critic of the New York Times, wrote that the canvases in the exhibition were largely decorative or "picturesque," and that although much of the work was able, little of it seemed really outstanding: "There is plenty of talent, but it finds expression for the most part in work that is merely pleasing and generally pretty conventional. A particularly strong tendency toward illustration is observable this year, and there is the usual generous quota of brightly decorative work, seasoned with sentimentality. Straight 'realism' occasionally scores."

Royal Cortissoz, of the New York Herald Tribune, said that a number of good pictures by accomplished painters were shown, but that "it is all too apparent, a tolerant jury has made way for an extraordinary large number of commonplace pictures." Henry McBride wrote in the New York Sun that although the exhibit was not sensational, there was much that indicated an earnest effort.

### Einstein's Daughter

The first American exhibition of sculpture by Margot Einstein Marianoff, 29-year-old daughter of Prof. Albert Einstein, being held at the Grace Nicholson Galleries in Pasadena, Cal., proves that there is art as well as science in the family.

Two years ago Mrs. Marianoff exhibited in Berlin, where she received commendation from the critics. At that time a film was made of the hands of four German sculptors at work and among them were those of Mrs. Marianoff. Last year, accompanied by her husband, a Russian authority on art, and Rabindranath Tagore, she spent two months traveling in Russia, and it is from Russian peasant life she draws most of her inspiration.

Mrs. Marianoff never has made a portrait and never has given a title to one of her sculptures.

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# Long Gamut of Italian School Presented in New York Exhibition



"Man in Armor," Domenico Tintoretto.



"Spring," One of a Set of Four "Seasons," by Giaquinto.

The Metropolitan Galleries, New York, are holding this season a series of old master exhibitions by nations. First, examples of the English masters were shown, then the French. Beginning Feb. 27 and continuing for a month, the galleries will exhibit old masters of the Italian School, ranging from the XVth to the early XVIIIth century. Many of these were included in the group which the Metropolitan Galleries loaned to the Esposizione d'Arte Italiana, held last Fall at the Birmingham Public Library under the official patronage of the Italian Government.

There will be 27 pictures in the exhibition: M. Albertinelli (1474-1515), "Madonna and Child and St. Joseph;" Titian (1477-1576), "Head of an Old Man;" Andrea Del Sarto (1487-1531), "Madonna and Child;" Guilio Campi (1500-1572), "Portrait of a Gentleman;" Bronzino (1503-1572), "Portrait of Cosmo I;" Bassano (1510-1592), "Religious Subject;" Jacopo Robusti Tintoretto (1518-1594), "Family Group" and "Portrait of a Senator;" Moroni (1520-1578), "Portrait of Antonius Caprain of Mantua;" F. Correggio (XVIth century), "Madonna, Child and

Saint;" Domenico Robusti Tintoretto (1562-1637), "Portrait of a Man in Armor;" Caravaggio (1569-1609), "St. Cecilia;" Francesco Albano (1578-1660), "Flight into Egypt;" Veronese (1528-1588), "Portrait of a Man in Armor;" G. Ghisolfi (1632-1683), "Architectural Landscape;" Trevisani (1656-1746), "The Nativity;" Antonio Pellegrino (1675-1741), "Bacchus, Ceres and Cupid;" Mazonni (1678-1763), "The Finding of Moses;" Panini (1691-1764), "Architectural Ruins;" Giaquinto (1693-1765), "The Seasons"—"Winter," "Spring," "Summer," "Autumn;" Tiepolo (1696-1770), "Juno;" Diziani (1690-1767), "Classical Landscape;" Canaletto (1697-1768), "St. Marks Square;" Marieschi (1711-1794), "View in Venice."

Giaquinto's "Spring," reproduced herewith, one of a set of "Four Seasons," is an exceptional example of the eclectic school which came with the decadence of the Golden Age of Italian art. The "Portrait of Man in Armor," also reproduced, is by Domenico Robusti, son of the famous Jacopo Robusti Tintoretto. Domenico was one of the few pupils of Tintoretto and frequently assisted his father. Some of the son's work may be seen in the Academy at Venice and in S. Maria degli Angeli at Murano.

## Santa Cruz Annual

Millard Sheets, youthful Los Angeles artist, took the first prize in oil at the Fifth Annual California State-Wide Art Exhibit, sponsored by the Santa Cruz Art League and held in the Bay Side Auditorium, Santa Cruz, with his "Spring Street." Second honors went to Margaret King Rocle for "Peasants Thrashing." In water colors Phil Dike's "5 Rue Rollin, Paris" took first place, and "Hour of Leisure" by Emil J. Hosar, Jr., second. Geneve Rixford Sargent won first prize in pastel with "Character Head," with Matteo Sandona's "In Japan" second. It will be seen that Southern California rather ran away with the honors.

The exhibition, as a whole, was considered the best ever held in Santa Cruz. The jury was severe, selecting 227 pictures from more

than 400 submitted. The jury: William H. Griffith, Laguna Beach; Thomas Howe, assistant director, California Palace of the Legion of Honor; George J. Seidenack, Carmel.

According to the Oakland *Tribune* the water color section, comprising 100 pictures, was outstanding.

## A Noguchi Circuit

Isamu Noguchi, the son of Yone Noguchi, Japanese poet, and Leonie Gilmore, a Scotch writer, is exhibiting brush drawings on scrolls at the Demotte Galleries, New York, Feb. 15-29. At the same time an exhibition of his sculpture is being held at the John Becker Gallery.

The drawings, in ink wash, are mounted on Japanese paper scrolls, some of them eight feet long. Following the New York showing, the collection will make a circuit tour.

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## A Famous Lincoln



"Abraham Lincoln," by G. P. A. Healy.

Abraham Lincoln as portrayed by George P. A. Healy may be seen at the Ehrlich Galleries, New York, where it is attracting much interest. There are in existence two versions of this portrait, which were made from sketches drawn preparatory to painting a large canvas representing Lincoln in conference with the peace commission at the close of the Civil War. The large canvas was destroyed when the Calumet Club in Chicago was razed by fire.

The two portraits were gifts by Healy to Robert Todd Lincoln and to Elihu Washburn, intimate friend of the martyred President. Declared by Robert Todd Lincoln to be the finest likenesses of his father ever painted, they have remained in the families of the original owners until the present time. It is the Washburn picture that has been brought to New York.

Healy, noted in his day as a portrayer of distinguished people, was born in Boston in 1813 and died in Chicago in 1894. He began his studies in Paris in 1836. In 1858 Healy went to Chicago, where he was given a farm of 50 acres, which eventually came within the city limits and which he sold for a larger price. Later he went to Europe and remained for a long period in Rome.

### A "Desert Gallery"

The Dalzell Hatfield Galleries of Los Angeles have opened a branch in Palm Springs, Cal., under the name of "the Dalzell Hatfield Desert Galleries," where exhibitions will be held during the desert season. The first show is composed of Chinese still life subjects by Stan Poray.

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## Controversial

In 1923 Dr. John C. Van Dyke, professor of the history of art at Rutgers University, started "the Rembrandt controversy" with his book which asserted that only about 40 of nearly 1,000 paintings catalogued as the master's work are actually from his brush. Last December Dr. Maximilian Toch, chemist and professor of the chemistry of artistic painting of the National Academy of Design, took issue with Dr. W. R. Valentiner, who has listed 175 Rembrandts in America, and asserted that Dr. Van Dyke was "nearer right than anyone else." Now Dr. Frank Jewett Mather, Jr., professor of art at Princeton University in the February number of *Creative Art* contradicts the extremists of both sides and says that a list of something like 400 genuine Rembrandts would be "about right." As for the 175 examples in America listed by Dr. Valentiner, the Princeton expert inclines to the opinion that there are "around ninety."

The same issue of *Creative Art* contains an article attacking Dr. Valentiner's attributions by Alan Burroughs, X-ray expert of the Fogg Museum of Harvard University, who is a son of Bryson Burroughs, curator of paintings at the Metropolitan Museum of Art.

In 1897 Dr. Von Bode, German expert, classified 550 Rembrandts, and in 1923 Dr. Hofstede de Groot, Dutch authority, found there were 988.

Dr. Mather specifically attacks three paintings in the Altman collection at the Metropolitan Museum of Art: "Pilate Washing His Hands," "Man in a Steel Gorget" and the bust portrait of Hendrikje. In his criticism of "Pilate Washing His Hands," Dr. Mather says:

"It fades from the walls long before the little portraits which flank it. It is feebly constructed. On nearer view it is tenderly, almost sentimentally felt, an excellent romantic picture. But it is invested with an unfunctional iridescence, it is chiefly decorative in feeling in a fashion you will find in no authentic Rembrandt."

In writing of the Hendrikje, Dr. Mather refers to "its bulging hollow modeling, its superficially applied reflected lights, its lifeless surfaces. I need go no further, for even the ever optimistic Dr. Valentiner regards the attribution as 'not certain.'"

"Turn now to the 'Man in a Steel Gorget.' Note the modeling—coarse, drastic, yet weak and indeterminate, with hardly an approximate sense of the inner structure, the pasty hand quite unassociated with the body, the opaque and static surfaces. If the signature asks us to believe that Rembrandt painted such a thing three years after the 'Night Watch,' so much the worse for the signature."

"These are radical differences in structure and in quality that any competent person can see. What inferences should be drawn from these differences—that Rembrandt was often a third rate painter? Or that he did not paint such pictures?"

"If out of the uncommonly fine Altman group only eleven pictures out of fourteen de-

## Houston's Annual



"Portrait," by Julian Rhodes Muench.

Julian Rhodes Muench was the winner of the 1932 purchase prize offered by the Museum of Fine Arts of Houston at its eighth annual Exhibit of Work by Houston Artists. The painting, called simply "Portrait," is a likeness of his artist wife, Agnes Lilienberg Muench, who was in turn the recipient of honorable mention for a portrait in charcoal.

The exhibition revealed how strong a position art holds in this Texas city. Fifty-seven artists were represented by more than 200 works in the classification of oils, water color, miniatures, drawings, prints and sculpture. Other honorable mentions were given to Mabel Fairfax Karl, Edward M. Schiwetz and Maud B. Stone.

serve to be listed as Rembrandts, we have percentage of error of over 20 per cent. For groups of Rembrandts have such generally low quality. We may guess, then, that 20 per cent may be too low an estimate for the entire list.

"Such big groups as those at Berlin and Leningrad would, I am sure, require an estimation of nearer 30 than 20 per cent."

### Waiving a Hearing

Through sheer carelessness of the printer Orozco's "The Dead" was reproduced upside down in the last issue of *THE ART DIGEST*. The magazine not only pleads guilty but "waives a hearing," just as the darkey did down at Savannah when he was arraigned possessing a bottle of liquor. "I plead guilty, judge, and I waive the hearing," he said to court. "What do you mean you waive the hearing?" asked the surprised judge. "I mean that I see guilty, and I don't want to hear more about it," the culprit replied.

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## "Machine Art"

Objects of everyday life in which perfect adaptability and good taste are merged will be shown in an exhibition entitled "Design for the Machine," at the Pennsylvania Museum of Art, Philadelphia, from Feb. 20 to March 10. The exhibition will stress quantity production objects which have been designed specifically to be made by machinery, and will show no craftsman technique or period designs which could be better done by hand. The exhibits, of high artistic standard, will, because of their low cost, be available to the average consumer. The show will demonstrate the "latest step" in the evolution of industrial and domestic art, of which the museum with its School of Industrial Art has been one of the foremost American exponents since the Centennial Exposition in 1876. Although such exhibitions have been arranged in other cities, nowhere in America has such a display been presented on so definite and inclusive a scale.

One of the features will be modern "house-keeping apartment" art, in which lack of space demands compactness. Creations of some of the leading designers and manufacturers of today will be shown in a fully furnished sitting room, bed room, dining room, kitchen, bath room and nursery. In addition, models of certain machines, such as the automobile and automobile, whose one purpose is their practical functioning, as well as a modern shop window, will be on view. The show on the whole will enable the public to see how economically household furnishings which are in good taste may be bought; how compactly a home which has not room for period furniture may be furnished.

It has been arranged to show objects in complete modern rooms, installed for the exhibition, similar in purpose to the museum's famous historic rooms.

The show is the second of three planned by the museum to present "art that is in the making," in which all superficial and meaningless design has been cast aside. The first was a collection of paintings by living artists, and the third will be a collection of modern architectural designs.

## The Auction Calendar

The schedule of auctions to be held at the American Art Association-Anderson Galleries from Feb. 15 to 29 includes a sale of English and American XVIIIth century furniture from the collection of Thomas Farrar, which will be dispersed the afternoon of Feb. 20. The major part of this collection comprises heirlooms handed down from various members of the Farrar's family in New England, among them a Chippendale carved mahogany ladder-back side chair made about 1775 and originally owned by John Hancock.

A sale is listed of books, autographs and Washington relics for the afternoon of Feb. 18, and sales of antique furniture, tapestries, oriental rugs, porcelains and objets d'art on Feb. 26 and 27.

## Conservatism Ruled Hoosier Salon of 1932



"From Mt. Jackson," by Frank F. Dudley. Awarded Butler Prize for Outstanding Landscape in Oil.

The story telling picture and the landscape were in vogue at the 1932 Hoosier Salon, which has just closed at the Marshall Field Picture Galleries, Chicago. A conservative jury, elected by the artist members, is given credit for the return of this year's show to a more conservative basis. "There are brief bows to modernism," wrote Tom Vickerman in the *Chicago Post*, "but for the most part the show follows closely the standards of the National Academy, as indeed its high note is set by perhaps the most renowned of all the Indiana contributors, Wayman Adams, National Academician."

Wood Woolsey won the John C. Shaffer \$500 prize for the outstanding picture with "Wood Vender." The Catherine Barker Hickok \$300 prize for the outstanding piece of sculpture went to C. Warner Williams for "Lewis Conner Newman," a portrait of a boy. Other prizes:

Shawnee Stone Company prize (\$100). John Jackson; Thomas Meek Butler Memorial prize (\$200). Frank V. Dudley, "From Mt. Jackson;" Edward Rector Memorial prize, William T. Turman, "Highlights and Shadow;" Edward M. Holloway Memorial prize (\$100). Carl C. Graf, "Autumn's Last Touch;" Alexander F. Banks prize (\$100). G. Ames Aldrich, "Midwinter-Indiana;" Lawrence A. Downs prize for landscape painted along the Illinois Central Railroad in Indiana, Karl C. Brander, "The Village Church;" Indianapolis Star prize (\$200). Marie Goth, "Miriam;" Culver Military Academy prize (\$200). J. M. Henninger, "And Models Call This Work;" State Kiwanis prize (\$200). Marie Ziegler, "Still Life;" Muncie Star prize (\$100). Paul E. Beem, "Coleus Plant;" Frank S. Cunningham prize for best group of etchings, Frederick Polley; John T. McCutcheon water color prize, Helen A. King, "My Studio Window;" Third District American

Legion prize for oil by ex-service man, Guy Brown Wiser, "Portrait;" Tri Kappa Sorority of Indiana purchase prize, (\$400), Edward Williams, "A Hoosier Cabin;" Daughters of Indiana purchase prize, Clifton Wheeler, "Rockies;" Indiana State Teachers College purchase prize, Jane K. Yung, "Color."

One prize remains to be awarded—the popular prize (\$100), given by Harry G. Nye.

The Hoosier Salon Patrons Association purchase prize (\$200), for a picture to be presented to the Indiana City getting the largest number of patrons pro-rata with the population, was won by Columbia City, with nineteen patrons from a population of 3,600. The picture selected was "Shady Pool" by William V. Vawter, a group of whose works provided a feature room at the show.

There was a touch of human interest at the prize awarding, according to the *Chicago Post*. William T. Turman, now 72 years old, has been a teacher of art at the Indiana State Teachers College. Although he has been sending to the salons since their start eight years ago, his winning of the Edward Rector prize for the best Indiana landscape in oil was his first official recognition. Chosen to read the prize list at the opening reception, he was not aware that he was included until he came to his own name. Then his voice trembled and his eyes filled as he spoke a few words of gratitude.

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## Tartaran



Drawing for "Tartaran of Tarascon,"  
by Edy Legrand.

Original drawings and aquatints by Edy Legrand, many of them having to do with Daudet's "Tartaran of Tarascon," are on view at the Marie Sterner Gallery, New York, until Feb. 20. Lovers of the intrepid and boastful Tartaran have been mingling with art lovers at the show, and deriving much amusement.

Mrs. Sterner, who introduced the artist to America, pays this tribute to him in the catalogue: "The profound human interest which he brings to bear on his subject matter, without stressing the cult for ugliness, makes him a happy exception to the lugubrious, and in some cases affected, exponents of distortion. His natural inclination toward a lyrical expression, his wit, and above all his lively imagination, enables him to express and exalt ideas and sentiments without sacrificing any of the conditions of 'pure art'."

### "Verlassen Bin Ich!"

John Hilfers wasn't much of a painter, but he managed to sell enough of his still life and flower subjects to yield a living. He wasn't big enough to be listed in the *Art Annual* and he never exhibited. Then the depression came, and he couldn't sell anything. At 62 he faced starvation in his flat at 1608 Third Ave., New York, where he lived with his phonograph and his canary.

So he turned on the gas. He was found dead—he and the canary. The record that was on the phonograph was Koschat-Winternitz's "Verlassen bin ich" (Forsaken Am I).

## President of Women Artists Has First Show



"St. Jean-Pied-de-Port," by Berta N. Briggs.

Berta N. Briggs, who for the past two years has been president of the National Association of Women Painters and Sculptors, is holding her first one-man show at the Argent Galleries, New York, until Feb. 21.

Mrs. Briggs began to paint just four years ago without any previous instruction, in response to an irresistible desire to put into form certain strong impressions of scenes, which, in the course of her frequent travels abroad, aroused in her vivid emotional reactions. Her first picture exhibited was bought for a private collection in Paris. Besides her landscapes,

Mrs. Briggs finds delight in painting decorative compositions of large aquatic birds which she has learned to know at the great aviary of the Bronx Zoo. In a world created from her imagination, she places these creatures whose behavior is so rich in humor and who suggest striking analogies to the ridiculous of the human race. At present her preferred medium is water color.

During the term of her presidency, Mrs. Briggs has played an important part in the establishment and successful development of the Argent Galleries, national headquarters of the association.

## A Sad Smile

The reproduction on the cover of this number of *THE ART DIGEST*, though of an ancient work of art, may be said to be topical because of present events in the Far East. The head is that of Kwan-yin, the Chinese Goddess of Mercy, sometimes called the Goddess of Peace, and it was presented to the Boston Museum of Art by Dr. Denman W. Ross in memory of Okakura Kazuko, the great Japanese scholar, who was the first curator of Chinese and Japanese art at the museum. It belongs to the Wei Dynasty, Fifth Century A. D. The statue is a feature of the Exhibition of Selected Gifts from the Ross Collection now being held at the museum, consisting of works chosen from the 11,000 objects presented by Dr. Ross in the last 40 years.

There is sadness in the smile of the goddess in Boston, while at Shanghai the Chinese

have been throwing themselves with fury at the Japanese invaders. The sad smile has remained throughout the ages, while invaders after invader has assailed China, and her native rulers have torn at each other's throats.

### "This New Freedom"

A group of 10 paintings is being exhibited by Minna Citron at the Brownell-Lambertson Galleries until Feb. 27.

One of these is not an easel painting but a screen, called "This New Freedom" in which the artist has portrayed the development of the child of today. Whoever's interest lies in the new philosophy of education will, it is thought, find in this depiction of the play life of the child, his entrance into the new school and his emergence as a socialized human being, much that is subtle and humorous.

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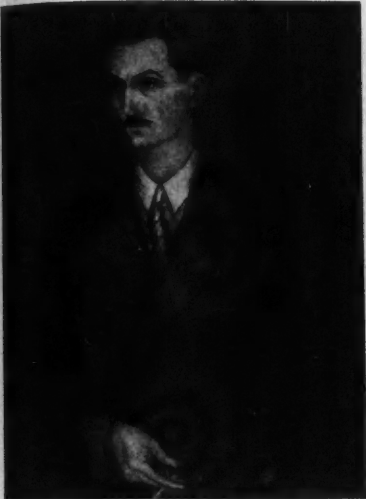
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## Lewis Makes Bow



"Kimon Nicolaïdes," by Monty Lewis.

The first one-man show of the works of Monty Lewis is being held at the Newhouse Galleries, New York, from Feb. 15 to March 5.

Lewis, after studying at the Art Student's League in New York and working at the Tiffany Foundation, won a Guggenheim fellowship and spent a year and a half abroad. Regarding his work, Gifford Beal in the foreword to the catalogue says: "To me, Mr. Lewis is one of the most promising of the younger men, who seeks truth more and more as he continues working and is contented to take Nature as he finds it."

The subject matter of the 30 canvases is diverse, ranging from seascapes and landscapes to interiors and portraits. Herewith is reproduced the artist's portrait of a painter colleague, Kimon Nicolaïdes.

## Ranger's Fund

The story of how a group of artists managing the Henry Ward Ranger Fund, the income of which is used to purchase paintings by Americans for distribution among art museums and libraries, succeeded despite the financial panic, in raising the value of the trust from \$250,000 to \$400,000 was told by the New York Times. When stocks were going up the committee, headed by Francis C. Jones, as treasurer, bought standard shares. In 1929, at the peak of the market, the artists decided to "sell" and buy gilt edge bonds and mortgages. Bankers advised them to keep the stocks, but they went ahead with the

## Russian Echo



"Autumn," by Vadim Chernoff.

"Autumn," by Vadim Chernoff, seems to have been the picture at Wilmington's Russian Exhibition which attracted most attention and which was most often reproduced in the Philadelphia and Wilmington papers. The exhibition, organized by Dr. Christian Brinton, was held under the auspices of the Wilmington Society of Fine Arts. It traced the development of Russian art for the last 75 years, from realism, through idealism to the present constructivism and nationalism—from Repin, who died in exile in Finland after the Red Revolt, to Chagall and Grigoriev.

Chernoff, who has become an American and lives in New York, will be remembered as the star witness for the claimant in the Hahn-Duven case involving the authenticity of Mme. Hahn's "La Belle Feronnière." He works on panels whose wooden surface is prepared with gesso, using either the tempera-with-egg technique or a tempera-and-oil technique.

conversion. The trust was saved from serious impairment in the October, 1929, crash, and the profits made permanent. The income is now about \$20,000 a year.

Besides Mr. Jones, treasurer until 1929, the credit belongs to Henry Prellwitz, the new treasurer, Harry W. Watrous, Chauncey Ryder, Charles C. Curran and Cass Gilbert.

One hundred paintings have been purchased by the fund. Of the last nine, announced Feb. 10, eight are by members of the National Academy, and the remaining one by an associate (Eric Hudson). The list, with the museums to which they are assigned, follows:

Robert Henri, "Woman in Cloak," Brooklyn Museum; Leopold Seyffert, "In My Studio," Brook-

## Phoenix-like



"Head," by A. S. Baylinson.

John F. Kraushaar was planning to hold a one-man show of the work of A. S. Baylinson, faithful and tireless secretary of the Society of Independent Artists, when a \$1,000,000 fire a year ago destroyed the Lincoln Arcade, New York, and wiped out the product of 25 years of the artist's work. Baylinson set to work again, saying, "If I could paint once, I can still paint." However, about a month ago, he told Mr. Kraushaar he still wasn't ready for a show. The dealer visited his studio and decided the artist was wrong. He found 18 paintings that not only came up to scratch, but surpassed, in his judgment, the Baylinson of pre-holocaust days. They are now on view at the Kraushaar Gallery, together with a group of drawings which are described as being done with a freshness of viewpoint and subtlety of line that makes them unforgettable in their originality.

Though he has painted for 25 years, this is Baylinson's first strictly one-man show. Three years ago he exhibited at the Brummer Galleries jointly with Morris Kantor.

lyn Museum; Jonas Lie, N. A., "Eagle Lake," State University of Iowa, Iowa City; Frederick K. Frieske, "Frances," Washington County Museum of Fine Arts, Hagerstown, Md.; Eugene Higgins, "The Black Cloud," A. A. Anderson Gallery of Art, William and Mary College, Richmond, Va.; Wayman Adams, "Joseph Pennell, N. A.," Phillips Academy, Andover, Mass.; Bruce Crane, "The Fall Season," the University of Nebraska, Lincoln, Neb.; Jerome Myers, "Street Shrine," Brooklyn Museum; Eric Hudson, "Fishermen," Topeka High School, Topeka, Kan.

All of the paintings will revert to the National Gallery in Washington when the nation provides the National Gallery with a gallery.

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## New York Criticism

[This department aims to quote only the positive views of the New York critics on current exhibitions, not the perfunctory and commonplace things they so often write.]

The exhibition of paintings of the Hudson River School at the Macbeth Galleries has done much to revive interest in this long reviled period of American art. After being discarded some forty years ago because their fellow countrymen had turned to Paris and feared the adjective "provincial," these sincere artists, who saw beauty in their native land, seem to be coming back into their own. America, it appears, is at last taking stock of herself. The critics devoted much space to studying these forgotten landscapes in the light of today. Their conclusions were interesting.

Henry McBride of the *Sun*: "Just why we threw the entire Hudson River School out, bag and baggage, about forty years ago, is a matter for psychologists to bother about. It seems rather funny now. We suddenly grew ashamed of them. It was not that we realized that no one of them was a Ruysdael or a Claude Lorraine, but merely that we had discovered them to be insular. They lacked a fashionable touch, they lacked what the French call 'chic.' The first great excursions of artists to Paris had begun and when Chase and Weir and Whistler and Sargent began to show their modish wares we hastily swept the Hudson River landscapes into our closets and denied that we had ever been like that.

"We were very susceptible to criticism in those days, which shows that we were not quite sure of ourselves. We foamed with fury when Charles Dickens found a few flaws in our social system and were still able to be annoyed many years later when young Rudyard Kipling again took exception to our way of doing things. It is only comparatively recently that we have learned to keep cool under criticism, and now when Bernard Shaw and Aldous Huxley make

## Australian Eyes



"The Fair Girl," by Mary Cecil Allen.

Cecil Allen, Australian painter, lecturer and writer, is showing her impressions of America and Americans at the Roerich Museum during February. She studied at the Melbourne National Gallery School, and at the Slade School in London. Since her arrival in New York four years ago, she has lectured on modern painting at the Peoples Institute, the Metropolitan Museum, the Brooklyn Museum and other institutions throughout the country, and, in addition, has written two books on art, "The Mirror of the Passing World" and "Painters of the Modern Mind," which gives an analysis of the creative principle expressed in the modern movement.

In her landscapes and figure pieces America is reflected as seen by Australian eyes.

unkind remarks about us we simply say, 'Oh, yeah?' and let it go at that. It was the last great war that taught us our true position in the world. Whatever else that war did to Americans it at least gave them a keener sense

of the word 'home' and a keener appreciation of everything that led up to our having a home.

"Now that we are at last willing to stand upon our own feet, it is to be noted that the very expressions we once feared were provincial have become dear to us."

"The Hudson River idiom long ago went down the wind," wrote Royal Cortissoz, critic of the *Herald Tribune*. "It is the simplest thing in the world to dismiss it as invalidated and incomprehensible. But to do this is to flout history and to ignore substantial merits. No one can pretend to hail the Hudson River artists as masters. But no one can in fairness altogether reject them. For one thing, they embody an important link in a chain. They stood for the same conception of artistic integrity that made Benjamin West, mediocre though he was, so fertilizing an influence in the formative period of American art. As workmen they were as conscientious as they were ardent."

Helen Appleton Read of the *Brooklyn Eagle* found in the exhibition more evidence of the newly awakened interest which Americans are showing in their native traditions: "It is possible to interpret this growing interest in an American cultural tradition as a realization that the imitation of the French point of view, much as one might admire and respect it in the original, can never produce a vital art. It is a case of history repeating itself. The Hudson River School was the first rise of a native school, the first definite stand that all good things did not necessarily come from abroad. The present renaissance of American art, coming close upon the exaggerated admiration given to the Ecole de Paris, is again a recognition of the fact that the only vital art is the art that springs from the civilization and place which produce the artists."

Luigi Lucioni, young Italian-American painter, who has already won fame for his skill in portraying texture and for his technical adroitness, has just closed an exhibition at the Ferargil Galleries. The critics have been following his progress and each made note of his

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## American Painters Pass in Gallery Review

development. "His line is not so hard as it was," said the *Herald Tribune*; "and, what is even more to the point, his tonality is passing through finer modulations."

The *Post* commented on his finished craftsmanship, saying, "His development of a technique to fit his own purpose of expression is, however, no mere manual dexterity, a florid rhetoric of stock metaphors of artistic expression, as it were, but accomplishment essential to express his particular esthetic ideas. Otherwise there would be a certain vulgar meretriciousness in his superb drawing. All of his work is remarkable for clarity and directness of statement as well as purity of color. In the landscapes a lyrical charm of personal reaction is strongly felt, although curiously enough, in a meticulously detailed expression."

Small paintings by A. F. Levinson, created in moments of study and relaxation, were on view at the Morton Galleries the early part of February. "His ability to give organic vitality to his work," said the *Post*, "was never better illustrated than in this showing of small canvases in which his gifts of color and spatial design count heavily."

"While the canvases are small by actual measurement, there is nothing small in conception or execution. The unctuous quality of the pigment, the luminous irradiation of the whole area of the painting and the soundness of the structural design are immediately apparent. The gem-like color of many of these small paintings is due to delicate adjustments of color relations which characterize this artist's work in a marked degree. The sensibility which has prompted the conception of these works is fully sustained by a sound structure."

New England winters and the countryside of Maine were depicted by William Zorach, sculptor, in a recent exhibition of water colors held at the Downtown Galleries. Despite the fact that the water used while he was painting congealed and he carried a frozen "Maine Village" back to the studio, his work is a noble experiment, according to the *Times*.

"The show is interesting in its devotion to one theme—Maine in winter," said the *Herald Tribune*. "Zorach portrays it in a variety of moods, though dawn and evening, when shadows are full and strong, appear best suited to his imaginative feeling and treatment. His style is direct and free, his washes bold and luminous. Though the season is winter, these pictures do not emphasize the whiteness of the usual Northern winter. There are strong purples and deep reds and greens in Zorach's palette; his effects are somber rather than radiant."

Morris Kantor, now exhibiting at the Rehn Galleries, gives the public much to puzzle over, and he receives equal admiration and condemnation from the critics. "He takes full



"A Grey Day," by Francis Speight.

An imposing list of artists is found in the catalogue of the exhibition of "Important XIXth and XXth Century American Painters" on view at the Milch Galleries, New York, to March 5.

Many of these painters besides constituting milestones in American art history with their creative works have, in the capacity of teachers, pointed the way to others. Such an one was Frank Duveneck, whose influence prevailed in the School of Design of Cincinnati, where many painters of note studied under him. Francis Speight, an example of whose

advantage of the freedoms of the day," said the *Sun*, "and doesn't hesitate to impose one emotion upon another, much as they do in the movies. He gives you, for instance, the inside and the outside of a room at the same time, and so influenced have we all been by the cinema that it doesn't seem shocking."

His technique, however, complains the *Herald Tribune*, does not keep pace with his ideas. "His perspective is inadequate, his backgrounds are out of drawing and his handling is turgid. Two or three nudes, curiously reminiscent of Picasso, suggest that he has some ability in reserve. But it does not support his work when it is most needed."

Paintings of gaucho life in the Argentine from 1850 to 1870 by Cesereo Bernaldo de Quiros are being featured at the Hispanic Society of America, 156th Street west of Broadway. Quiros, a winner of the Prix de Rome at the Buenos Aires Academy, has done for the



"Nude," by Frank Duveneck.

work is herewith reproduced, is an instructor at the Pennsylvania Academy of Fine Arts.

The 25 painters represented are: Winslow Homer, J. A. McN. Whistler, Mary Cassatt, Thomas Eakins, Albert P. Ryder, Frank Duveneck, Arthur B. Davies, George Inness, J. H. Twachtman, Theodore Robinson, George Bellows, John S. Sargent, Abbott H. Thayer, Gari Melchers, Childe Hassam, W. L. Metcalf, John Noble, Bernard Karfiol, Alexander Brook, Max Weber, Maurice Sterne, Leon Kroll, Arnold Blanch, Louis Ritman and Francis Speight.

gaucho of a half century ago, according to the catalogue, "what Gauguin succeeded in doing for the Maoris and Paul Elie Dubois did for the Tauregs." The gauchos, those nomads and herdsmen of the pampas who correspond in some degree to the American cowboy, have furnished the artist with a variety of dramatic subject matter. Edward Alden Jewell of the *Times* termed the work "flaming in color, bold in design, never departing from decoration and illustration."

Royal Cortissoz of the *Herald Tribune* spoke of the artist as "the most conspicuous foreign

[Continued back on page 2]

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## Among the Print Makers, Old and Modern

### Of 30 Self Portraits of Etchers in Exhibition, Only Three Smile



"Self Portrait," Georges Rouault.



"Self Portrait," Howard Cook.



"Self Portrait," Georg Grosz.

Self portraits by etchers, ranging in time from Rembrandt and Van Dyck to the moderns, form an unusual and entertaining show at the Philadelphia Art Alliance. Of the thirty portraits shown, but three smile. The artist, faced with his own personality, evidently takes a decidedly serious view of himself. For the most part the artists have depicted themselves at work in their studios, concentrating over easel, drawing board or copper plate. The tendency towards caricature is almost unfeigned. All in all the exhibition provides an interesting glimpse into the private lives of men and women who have become well known through serious art creations.

Diego Rivera is one of the few who are amusing to themselves. The 300-pound Mexican reveals a large, fat face wreathed in smiles. It is the countenance of a man who takes a huge joy in living. On the other hand, the face of Rouault is serious and penetrating. The French painter's head is the antithesis of Rivera's, being lean and strong and culminating in a high sculptured forehead. Grosz, the German, pictures himself

with a dog in his lap and a pipe in his mouth. Incidentally some form of tobacco figures in a majority of the pictures. Howard Cook, young American artist, has thrown the reflection of his blond features into a mirror.

Foujita, Japanese painter of cats and women, gazes solemnly out from behind his big horn-rimmed glasses, with a cat peering over his shoulder. Eric Gill, English sculptor and wood engraver, presents a woodcut of himself in which his black beard contrasts with his white stone-carver's cap. Emil Ganso poses himself in his studio with his nude model. John Sloan appears with his wife, watching a copyist in the Metropolitan Museum. The comedienne, Peggy Bacon, is seen sitting on a stool, drawing, with the eyes of

many women across the street peering at her. Marie Laurencin, blonde, appears much like the expressionless dolls she paints.

The critic of the Philadelphia *Public Ledger* noted that these artists in portraying themselves also gave a characteristic picture of their art. Referring to the moderns, the writer said: "Curiously enough, even the radical moderns, when forced to concentrate on self, find little that is abstract."

Other artists represented are—Lovis Corinth, Rudolph Ruzicka, Zorn, Kathe Kollwitz, Cozanne, Matisse, George Constant, Leon Underwood, Louis Lozowick, Muirhead Bone, Aline Fruhauf, Raphael Soyer, Anne Goldthwaite, Vincent Canade, Ernst Barlach, George F. Schmidt, Leo J. Meissner, Alexander Z. Kruse, Ada C. Williamson, Hortense Ferne.

### Washington Etching Shows

During the art season it is the policy of the National Gallery, Smithsonian Institution, to hold one-man exhibitions of etchings by well-known artists. Following the successful retrospective display of prints by Seatrice S. Levy, of Chicago, there are now being shown, until Feb. 28, etchings by Joseph C. Claghorn, Washington artist and teacher.

Claghorn, whose career has been varied, started as art director of an engraving and color printing company. Later he became a landscapist in water color, traveled in the West, and finally settled down to work in Philadelphia. About ten years ago he went to Washington, where he has devoted most of his time to color etching. In the past six months he has been favored with commissions from Mrs. Hoover, and some of these plates are in the present exhibition.

Other etching shows scheduled are: H. Luthmann, Japan and Germany, Feb. 29 to March 27; Eugene Higgins, New York, March 28 to April 24; Elizabeth E. Keefer, Texas, April 25 to May 22.

### 300 Prints Are Stolen

Selecting their loot with the care of connoisseurs, thieves entered the Walpole Galleries and stole about 100 etchings, including several by Whistler, and about 200 Japanese prints. Having jimmied the door, the burglars nailed it fast behind them, so they would not be disturbed in their choosing.

The etchings were from the collection of the late Dr. William Cowen, and had been sent to the auction gallery by the Chase National Bank, executor. Mrs. Edward Turnbull, proprietor of the gallery, said that the thieves did not touch any of the objects of less value and had left the gallery in order.

An epidemic of art burglary broke out last Fall, and the Walpole Gallery is one of several galleries which have suffered loss. The police are inclined to believe the burglars are the youths who have been practicing sneaky thievery in art galleries. Hitherto their plan of operation has been to saunter through a gallery in an expert and leisurely manner and, when opportunity offered, hide small paintings or prints beneath their coats.



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## Among the Print Makers, Old and Modern

### Fragonard's Long Lost Italian Drawings Come to Light



"Cincinnatus at the Plow," by Fragonard.



"The Spirit of God Descends on Jephtha." Fragonard.

By GEORGE S. HELLMAN

[EDITORIAL NOTE—The discovery of Fragonard's long lost Italian sketch book, containing drawings he made while a "Prix de Rome" man, is such an important event in art that THE ART DIGEST asked the owner to write this account of the event.]

"On a été plus satisfait des dessins du sieur Fragonard qu'on trouve dessinés avec finesse et vérité." Thus wrote Cochin, the representative of the Royal School of Art, in commenting on the drawings of the young painter who had won the Prix de Rome. Then, as the years of study in Italy were drawing towards an end, M. de Marigny, who had succeeded Natoire as Director of the Academy at Rome, wrote: "On est très satisfait des dessins; ils sont purs, savants et corrects."

But while these and other favorable comments on the draughtsmanship of Fragonard can be found in the second volume of correspondence of the Directors of the Academy (1754-1767), where have the drawings themselves—"pure, full of knowledge"—"subtle and truthful"—been for almost two centuries? Biographers of Fragonard, recalling that only a handful of drawings of his early Italian period is in museums or private collections, have lamented the disappearance of the great body of those drawings which confirmed, in the opinion of Boucher and Chardin, of Van Loo and Natoire, of Cochin and de Marigny,

the promise of perhaps the greatest painter of Eighteenth Century France.

The drawings have now been found; and indeed, just where they should have been sought for—in the possession of the Fragonard family. On acquiring them from Georges Huot, the great-grandson of Honoré Fragonard, and grandson of Théophile Fragonard, an artist of some talent, I was amazed by the individual quality, the characteristic beauty, the young painter was able to introduce into what, in lesser hands, would have had so preponderantly the academic note. At that time, both King and Academy admired almost exclusively paintings having to do with mythological, ancient or religious history; and young students were supposed to follow closely in the footsteps of earlier masters. Thus, when Fragonard, after having been successful in accepting Boucher's advice to try for the Prix de Rome, spent three years at the Royal School in Paris (then directed by Van Loo), he listened to readings from Rollin's "Ancient History," and Calmet's "History of the Jews," the Bible, and Homer, and Virgil, and Ovid, and Herodotus and Livy. In these volumes was the subject matter for his compositions, both at Paris and during the following four years in Italy where he studied the paintings of the great Italians in churches and palaces, in galleries and in villas, closely observing their methods of historical painting. All this he did with sufficient attention to win the al-

ready quoted favorable comments from painters and art officials in Paris and in Rome. But where can one find a similar group of religious and historical drawings so superb in draughtsmanship and so excelling in charm as those found within the covers of Fragonard's Italian sketch-book?

The drawings which Fragonard pasted in the sketch-book include seventy-one compositions. When, suspecting that other sketches might be found underneath, I had these drawings removed, some fifty more came to light, drawn on the pages themselves of the sketch-book. Many of these six-score drawings are annotated in his own handwriting. The designs are in pencil—"pierre d'Italie"—often heightened with white or with red; in pen and ink; in sanguine; and, in one or two instances, in gouache. There are hints here and there of Raffaele, of the Carracci, of Domenichino, of Pietro da Cortona, of Giulio Romano; and more than a hint—indeed, evidence of influence based on profound admiration—of Tiepolo. Poussin, Van Loo and Jouvenet may also be thought of; and yet, throughout, these drawings are Fragonard and could be by no one but Fragonard. Their movement and characteristic line and their delightful grace are his. In the compositions—original compositions, of course, and made for the criticism of the director of the Academy—the classical training is necessarily

[Concluded on page 32]



"Abimelech Looks Out of the Window." Fragonard.



"His Brothers Sell Joseph to the Ishmaelites." Fragonard.



## Among the Print Makers, Old and Modern

### Lithograph Annual



"Oedipus." Lithograph by Joseph Bolden.  
The Mary S. Collins Prize.

City subjects predominate in the fourth annual exhibition of American lithography at the Print Club in Philadelphia, and both their human and architectural elements are numerously displayed.

"Some years ago," said the Philadelphia Public Ledger, "landscape and still life dominated our exhibitions. Now the figure is in the ascendant, studied for the sake of its form or its human interest. Nudes are coming back. A group of two nudes, in fact, won the Mary S. Collins prize for the best print."

"Ever since lithography became a popular art medium, painters have turned to it, and it is interesting to note in the present showing nude figure sketches by Alexander Brook, pencil-like travel jottings by the California painter Milard Sheets, and sketch-book fisher compositions by Anthony Thieme.

"New York still captivates the artist. Glenn O. Coleman sees its ramshackle buildings and drab streets; Howard Cook notes its industrial aspect and in 'New Hudson Bridge' offers a vigorous mechanized pattern in iron and steel tracery. Gan Kolski's 'The L' is a study in modern city elevations in which the bold curve of the train on its tracks is held against buildings rising to the left, while to the right the 'L' super-structure drops steeply to street level, where myriad specks of humans and automobiles create pattern detail."

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### "Prints of the Year"

The 1931 edition of "Fine Prints of the Year" is the ninth annual compilation of 100 representative British, Continental and American engravings and etchings (New York; Minton, Balch & Co.; \$10). This volume was edited by Malcolm Salaman. Susan Hutchinson, curator of prints at the Brooklyn Museum, was the new American collaborator.

Before launching into an interpretation of each of the foreign works included, Mr. Salaman commented on the omission of prints by Bone, Brangwyn, Sickert, Walcott, Middleton Todd, Sydney Lee and Oliver Hall by saying that these men had no time for etching in the past year, being active in painting and drawing.

Miss Hutchinson in her foreword explained the absence of "Pop" Hart, J. C. Vondrous, Edward Hopper and Louis Orr from the American section in the same way. The fact, too, that many of the extreme modernists have been using the media of lithography and block-printing for their expressions rather than etching limited her choice of their prints. In the American works, several names not heretofore included are found, as Luis Mora, Samuel Cahan and Robert Nisbet.

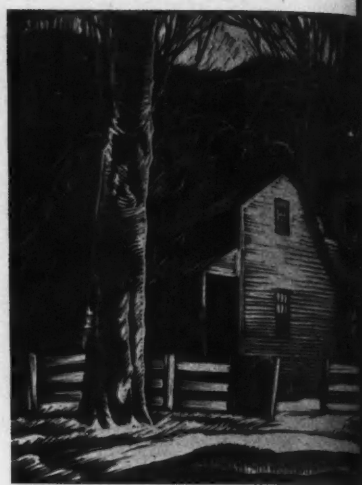
Of the 100 plates, 52 are British, 8 Continental and 40 American. They are:

**BRITISH**—S. van Abbe, "The Boulevard"; John M. Alken, "St. Paul's"; J. H. Anshewitz, "Affinities"; Stanley Anderson, "The Reading Room"; Robert Austin, "Wooden Bridge, Sotocastello"; S. R. Badminton, "Swinbrook Bridge"; Leonard Beaumont, "Approaching Nonnday, Santa Cruz"; Edmund Blampied, "The Centenarian"; Doris Boulton, "Ranases II"; E. Boyton-Boverie, "Axmouth Smithy"; Arthur Briscoe, "The Binnacle"; G. I. Brockhurst, "Portrait of James McBey"; Enid Butcher, "The Hill Top"; Charles W. Cain, "The Pool"; Sir D. Y. Cameron, "Gloucester"; Francis Dodd, "Muirhead Bone"; A. Hugh Fisher, "Five were Foolish"; W. Russell Flint, "Aragones String-makers"; James A. Grant, "La Plage"; Joseph Gray, "Evening on London Bridge"; F. L. Griggs, "Tattershall"; Martin Hardie, "The Deserted Convent, Mouthier"; Kenneth Holmes, "When Icicles Hang by the Wall"; Dame Laura Knight, "Some Clowns"; Cecil Leslie, "The Young Child"; Lionel Lindsay, "Temple Entry"; S. M. Little, "Musicians, Venice"; Elys Lord, "Miao Shan"; E. S. Lumsden, "The Lingham"; James McBey, "Portrait of Lessing Rosenwald"; W. Westley Manning, "In the Generalife, Granada"; W. E. C. Morgan, "The Waterfall"; Harry Morley, "Coursers"; C. R. W. Nevinson, "Notre Dame—Les Quais de Paris"; Job Nixon, "Notre Dame de la Garde, Marseilles"; Orovada, "Stampede"; Malcolm Osborne, "J. Ernest Jarrett"; W. P. Robins, "The Ramparts, St. Louis"; Henry Rushbury, "Cannaregio, Venice"; Sir Frank Short, "High Tide on the Solway"; Percy Smith, "The Place of Walling, Jerusalem"; Howard Somerville, "Miss Norah Baring"; J. B. Souter, "A Country Lane"; Leonard Squirrell, "An Ancient Glory of East Anglia"; Ian Strang, "The Market Hall, Chipping Campden"; Edmund Sullivan, "The Brazier"; C. F. Tunnicliffe, "The Fruit of the Tree"; Sidney Tushingham, "Florence"; H. Gordon Warlow, "Beauvais Cathedral"; William Washington, "La Chapelle de L'Oratoire, Avignon"; Joseph Webb, "Chepetow"; Geoffrey H. Wedgwood, "Kensington."

**CONTINENTAL**—Auguste Brouet, "Marchand de Ferraille, St. Ouen"; Marcel Myr, "Pont Alexandre III, Paris"; Julius Komjath, "Resting Wanderers"; Marcello Bogione, "Sera" (Evening); Antonio Carbonati, "Panorama, Siena"; Francesco Chiappelli, "Viola, Bombardone, Bombardini"; Arent Christensen, "Danaiades"; Olaf Willums, "Forest Enchantment".

**AMERICAN**—John Taylor Arms, "Shadows of Venice"; W. Auerbach-Levy, "Timothy Cole (No. 2)"; Peggy Bacon, "Casual Abstractions A. B."; Gifford Beal, "Hauling the Nets (No. 2)"; Frank W. Benson, "Yellow Legs (No. 4)"; G. Elbert Burr, "Superstition Mountain"; Andrew Butler, "The Country Store"; Samuel Cahan, "Thorah"; Samuel Chamberlain, "Skyscrapers of Mentone"; Howard Cook, "Country Store"; Kerr Eby, "New England Winter"; Lauren Ford, "Early Rising"; Emil Ganso, "Still Life with Cranach Painting"; Anne Goldthwaite, "East Tenth Street"; Thomas Handforth, "Tierra Caliente"; Childe Hassam, "Maples in Early Spring"; Arthur W. Heintzelman, "Le Bibliophile"; Eugene Higgins, "Hungry Mouths"; Alfred Hutt, "Old

### Rochester Prints



"Deserted." Linoleum Cut  
by Ralph H. Avery.

A group of Rochester, N. Y., artists, Norman Kent, Ralph Avery and Walter H. Cassebeer are exhibiting a group of prints at the First Hugh Gallery, which opened there last September. Although the woodblock prints of Norman Kent have been exhibited often, wood blocks are comparatively a new art expression for Avery, but one, says Amy Coughton of the Rochester Times Union, which he shows distinct talent and a quality which is individual.

Regarding the work of Cassebeer, Mr. Coughton said: "He has a feeling for what should be left out of a picture, as well as for what is essential to its character and beauty, and this gives his compositions a balance and feeling of simple rightness which complements his sensitive perception of subtle gradations of tone."

Coincident with this exhibition, which lasts until March 1, is another being held at the Brodhead Gallery in Rochester, in which prints by Frank Benson, Robert Leighton, Norman Kent, Caroline Armington and other American artists are presented.

Sycamore"; Max Kuehne, "First Universal Church, Gloucester"; Robert Lawson, "Happy Valley, Spring"; Martin Lewis, "Shade Dance"; William Meyerowitz, "Modern New York"; William C. McNulty, "The Bridge"; F. Luis Mora, "The Birds and Beasts of There"; Robert Nisbet, "Low Tide, Provincetown"; Abbo Ostrowsky, "Subway Excavation"; Partridge, "Mountain Valley"; Chester B. Pratt, "Custom House, New York"; Louis C. Rosenberg, "Church Street, Kensington"; Ernest Roth, "Riverside Church, New York"; Mary Ryerson, "Big Sister"; John Sloan, "Nude Draped Chair"; Andre Smith, "The Terrace"; Albert Sterner, "The Truant"; Walter T. T. "Portrait of R. B. Cunningham Graham"; Henry Emerson Tuttle, "The Game Cock"; Herman A. Webster, "Ponte Megio, Venice"; Levon West, "Through the Neve"; Charles Woodbury, "Portsmouth".

THE ART DIGEST will gladly try to find work of art desired by a reader.

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ART BOOKS AND PERIODICALS  
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## The News and Opinion of Books on Art

### Durant and Art

Will Durant, now a resident of the Woodstock art colony, has written a few words about American art in his most recent book, "Program for America" (New York; Simon Schuster; \$1.25), which, while only a minor part of his general philosophizing, are pertinent for readers interested in art.

In his second chapter, "America on Trial," is the accuser: "Art has been conquered by the machine, and imitates now with eager endeavor the form and action of masses and wheels; color, feeling, warmth, and the smooth flow of living line depart from it, as from philosophy. Art is starved because it has been divorced from work and has been made a separate ornament, instead of the perfection of the useful; how shall art flourish where there are no artisans?" But still further on in the same chapter he defends American artists in these words: "Our artists, the weakest factor of our advancing line, have faced at last the necessity of re-writing art in terms of our new life; feverishly now they exploit the aesthetic possibilities of line and function in machinery and masses; and though in painting and furniture they are still taking their time from Paris, they give vigorous indications of the coming independence and mastery."

But perhaps the kernel of his meager comments on American art comes toward the end, when he makes the following points:

"It is a pet delusion with us that all genius must be distant or dead. Consequently the program of the artist should be, full steam ahead. No after-thoughts, no more copy-work of Praxiteles and Raphael, nor of Picasso and Cézanne, nor of Brancusi and Van Gogh! . . . let the cultured man be defined not as the aesthete parading through galleries with a flower in his button-hole, but as the man who does with knowledge and beauty the essential things of his life . . . spend our time collecting what may be called masters, when we ought to be perfecting the things that we make and use. Even a Hopi Indian knows better; he buys for his own service our aluminum pots and pans, and takes his ancient earthenware vessels only for gullible collectors and gaping aesthetes . . . art consists in making beautiful the things that we use, then our appreciation of art will be shown not by looking at pictures in a museum, except for suggestion and inspiration . . ."

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### A Puzzle Solved?

Addressing his argument of modernism to the layman, Morris Davidson in "Understanding Modern Art" (New York; Coward-McCann; \$4.00) devotes several chapters to an explanation of the elements of painting, composition and analytical appreciation. He then traces the development of European painting from the catacombs to the present. In this way, says the author in his foreword, the puzzle of modernism solves itself.

However, Edward Alden Jewell in the New York Times wrote that Mr. Davidson, although he has produced a "readable, not infrequently illuminating and signally helpful essay," has not caused the "puzzle to solve itself." Mr. Jewell felt that in limiting his survey to Western painting (omitting Oriental influences) and confining himself in modern art to the work produced by the Paris school, the author lacked the "breadth needed for a discussion of so wide-spread a phenomenon as modern art."

Withal, the reviewer said that Mr. Davidson's general attitude "is so sound and stimulating as in considerable degree to counterbalance whatever flaws may be picked in the exposition."

### Tintoretto's "Paradise"

It is seldom that a single painting has a book written about it. With the hope of making it better known and better understood, J. Howard Whitehouse has written a monograph on "The Paradise of Tintoretto" (New York; Oxford University Press; \$3.50). The author felt that there was a popular ignorance of one of "the masterpieces of all time" in England and this was substantiated by the fact that he was unable to obtain there either a lantern slide or a photograph of it. The painting is in Venice, in the Hall of the Great Council of the Palace of the Doges.

In applying a test to help determine the greatness of a painting, the author felt that the question, "Could we endure to live with the picture?" should be considered. "Paradise" to him fulfills the requirement, for "there is here no violence, no dread judgment. There is only the joy of realized happiness . . . it expresses the adoration of the ages for the personality of Christ and it presents that personality with such beauty of art that the homage of the world appears not only natural but irresistible."

Mr. Whitehouse makes a few comments on Tintoretto's career and then proceeds with an analysis of the master's "last great work." Sixteen photographs showing various portions of the painting and the picture as a whole aid the reader with the text.

### A Romance of Giorgione

The life of Giorgione (1478-1510), pupil of Giovanni Bellini, was made into a romance by A. De Nora, and this has been translated from the Italian by Whitaker Chambers (Long & Smith; New York; \$2). "Venetian Lover," deals with the love life of the young XVth century painter, whose mistress, the beautiful Cecilia, was the nun, Sister Candida, who escaped from the Convent of San Domenico.

"Though somewhat too discursive and leisurely, 'Venetian Lover' provides an interesting picture of a romantic age and one of its famous artists," says the New York Times.

### Stanford White Book

Charles C. Baldwin's "Stanford White," (New York; Dodd, Mead & Co.; \$3.50) is not so much a critical survey of the architect, according to Royal Cortissoz in the New York Herald Tribune, as a "vivid portrait of an extraordinary man, a man whose every work was in some sort the passionate expression of his personality."

"There are many reverberations of classical tradition amongst White's buildings, but he remains an essentially romantic figure, full of color and movement, all fire and swift, generous action, infinitely varied, pouring himself into his art with the lavishness of a force of nature. The truest thing that Mr. Baldwin has to say about him is that he 'lived adventurously, his eyes open to the beauties and humors of existence.'"

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# In the World of Rare Books and Manuscripts

## Lothian Library

A packed auction room watched and listened intently as one after another of the 168 rare items from the vast library of the Marquess of Lothian were dispersed at the American Art Association-Anderson Galleries, along with the "Olive Branch" petition, the last peace offer sent by the American Congress to George III in 1775, which was recently discovered in England and sold at the order of George C. Wentworth Fitzwilliam. The grand total for the sale of the library was \$410,545, and the "Olive Branch" bought by Gabriel Wells, brought \$53,000. This was the highest price ever paid for an American document in an auction room, the previous record being \$51,000 paid by Dr. A. S. W. Rosenbach in 1928 for a Button Gwinnett document sold at the old Anderson Galleries.

The Tykitt Psalter, a XIVth century English illuminated manuscript, brought the highest price of the Lothian treasures. The bidding began at \$20,000 and advanced rapidly to \$61,000, when it was knocked down to Dr. Rosenbach.

This treasure, it was announced later, was acquired for the New York Public Library "through the generous aid of one of the members of the board and of Dr. A. S. W. Rosenbach." Frank L. Polk and other members of the board of trustees of the Library refused to disclose the name of the anonymous benefactor. The Psalter, which is an addition to the Spencer collection of illustrated books, is

one of the most important single additions ever made to the Library.

The Blickling Homilies, an Anglo-Saxon manuscript written nearly a 1,000 years ago, and considered by some the most notable item in the collection, went to Barnet J. Beyer, book dealer, for \$55,000. Mr. Beyer also got the Colard Mansion Boccaccio, 1476, described in the catalogue as "the most important early illustrated book ever sold by auction," for \$45,000. A novel feature in connection with the sale of this item was the long distance bidding from Indiana. The bids were relayed to the bidder on the phone at the back of stage and a page read off his advancing bids from a slip of paper. Another manuscript which excited high bidding was St. Augustine's "The City of God," on vellum, about 1410, which went to Mr. Beyer for \$31,500. He also bought the first dated edition of the Bible, printed at Mainz in 1462 for \$19,000; Digne de Poitiers' own copy of Boccaccio, first edition in French, 1493, for \$9,400; and a manuscript poem on vellum bound for Catherine de Medici for \$5,750.

The VIIIth century Lincoln Psalter, written on vellum in Latin, went to Dr. Rosenbach for \$23,000, as well as the "Royal Bible," XIIth century, on vellum in Latin, for which he paid \$7,000. Gabriel Wells bought a XVth century Livy manuscript for \$9,000; a manuscript "Horae," in Latin, about 1500, for \$4,300; "Chronicles of England" and the "Description of Britain," printed by William Caxton, 1480 for \$7,000; and the "Siege of Rhodes" London, about 1482, for \$7,250. An early XVth century Boccaccio went to Alwin J. Scheuer for \$18,000; "C'est La Deduction," printed on vellum, 1551, to Mr. Charles Sessler for \$4,600. Walter M. Hill paid \$7,250 for the first edition of the first narrative of Frobenius's three voyages for the discovery of a north-west passage, London, 1578, and \$4,250 for a first edition in English of the narrative of Marco Polo, London, 1579. Rosier's "True Relation of Captain Waymouth's Voyages to Virginia," London, 1605, went to Dr. Rosenbach for \$4,500.

Although the decision of the Marquess of Lothian to sell the books in this country aroused considerable criticism in Great Britain, where it was felt that the proper place for these treasures was the British Museum, the owner is quoted as saying that heavy taxation forced him to sell, and that the government would get every cent of the proceeds. The agents of the Marquess said the prices paid at the sale were so pleasing to him that it was probable before the end of the year he would send a collection of paintings and furniture to be dispersed in New York.

### Offers Rare Books Gift

Dr. Otto H. F. Vollbehr, Berlin collector, has offered Martin Luther's own Bible and other rare books valued at \$1,500,000, as a gift to a Chicago library or museum, provided some Chicago residents can be found to pay half the cost and thus become co-donors.

### Gutenberg Bible for America

An American private collector acquired a Gutenberg Bible, the greatest prize in incunabula, by private treaty from Sotheby's, London. The price was not disclosed, but it is said to be in excess of \$100,000.

## Photoduplication

A further development in the photoduplication of rare books, now being used in the Sterling Memorial Library at Yale University has been described by Dr. Miles L. Hanley reports the New York *Herald Tribune*. Manuscripts, books, prints and like material, after being photographed on 35 millimeter film, are being read by means of a small projector which throws the image on a sheet of paper. The camera carries 200 feet of film, enough to produce 3,200 pages, and was designed by Frederick G. Ludwig.

The advantages of miniature photographs of rare books are numerous: the cost is slight; books may be photographed at the rate of 300 or 400 pages an hour, copies of books and manuscripts can easily be made available to individuals and small libraries, and the contents of modern newspapers, which are printed on perishable wood-pulp paper, may be preserved throughout the ages.

### Bible That Luther Autographed

The Wartburg Foundation has acquired a Bible printed in 1541 by Hans Luft, famous Wittenberg printer, bearing Martin Luther's autograph followed by that of Melancthon and other men of the time. The cover bears in impress medallion heads of Luther, Melancthon, Erasmus of Rotterdam and Kaiser Karl

### Washington Deeds Found

Just as THE ART DIGEST goes to press comes news that Dr. A. S. W. Rosenbach has discovered the long lost original deeds for the purchase of Wakefield, in Virginia, the birth place of George Washington.



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# Great Calendar of U. S. and Canadian Exhibitions

## Berkeley, Cal.

**BERKELEY ART MUSEUM**—Feb.: International Salon of Photography; lithographs, Glenn O. Coleman.

## Del Monte, Cal.

**DEL MONTE ART GALLERY**—Feb.: Winter exhibition of California artists.

## Hollywood, Cal.

**HARVEY GALLERIES**—Feb.: Old and modern paintings.

## Laguna Beach, Cal.

**VERN BURFORD GALLERIES**—Feb.: Paintings, Hanson Puttuf. **LAGUNA BEACH ART ASSOCIATION**—Feb.: Anniversary exhibit of members work.

## La Jolla, Cal.

**LA JOLLA ART ASSOCIATION**—Feb.: Paintings, Alfred Mitchell.

## Los Angeles, Cal.

**LOS ANGELES MUSEUM**—Feb.: Paintings, S. MacDonald Wright and Morgan Russell; memorial exhibition of water colors, Theodore Modra; water colors, August Abelman and Kate Abelman. **FRANK AINSLEE GALLERIES**—Feb.: Landscapes, Orrin White. **BILTMORE SALON**—To Mar. 26: Old and modern masters (R. C. Vose, Boston). **CHOUNARD GALLERY**—To Feb. 29: Paintings, Paul Sample. **DALL-HATFIELD GALLERIES**—Feb.: Water colors, Neville Smith; Currier & Ives prints. **EBELL SALON OF ART**—Feb.: Paintings, Elmer and Marion Kavenaugh Wachtel; colored prints, Fletcher Morley; batiks, G. Lorraine Cook. **NEW STENDAHL ART GALLERIES**—To Feb. 23: Paintings, porcelain, F. Luis Mora.

## Oakland, Cal.

**OAKLAND ART GALLERY**—To Feb. 21: Paintings, George and Martin Baer, Antonia Aisenstein.

## Pasadena, Cal.

**PASADENA ART INSTITUTE**—Feb.: 7th Annual exhibition by Pasadena artists. **GRACE NICHOLSON GALLERIES**—Feb.: Flowers and still life, J. Henry Sharp; landscapes of New Mexico, Sheldon Parsons; California scenes, Aaron Kilpatrick; Audubon and Decaris prints; sculpture, Margaret Einstein Marianoff.

## Sacramento, Cal.

**CROCKER ART GALLERY**—To Feb. 26: 6th Annual exhibition by local artists.

## San Diego, Cal.

**FINE ARTS GALLERY**—Feb.: Old Spanish textiles; water colors, Stanley Wood; photographs, Margrethe Mather; American oil paintings.

## San Francisco, Cal.

**CALIFORNIA PALACE OF THE LEGION OF HONOR**—To Feb. 28: Water colors in Modern Idiom (A. F. A.). To Mar. 7: Paintings, Savelly Sorine. To Mar. 8: Paintings and drawings, John E. Gerrity. To Mar. 14: Paintings, Ramon de Zubizarreta. To Mar. 19: Paintings and drawings, Marjorie Eaton. **M. H. DE-YOUNG MEMORIAL MUSEUM**—Feb.: Reproductions of stained glass; illustrations, Rockwell Kent; drawings, Ivan Mestrovich; etchings, Armin Hansen; Coptic textiles; drawings, Rolf Pielke. **GALERIE BEAUX ARTS**—To Mar. 5: Water colors, paintings and lithographs, Wm. Schwartz. **S. & G. GUMP**—Feb. 15-29: Portraits Moya del Pino. **COURVOISIER GALLERIES**—To Feb. 23: Paintings, drawings and etchings, Bone, Cameron, McBay, Rushbury, Gray, etc. **ART CENTER**—To Feb. 20: Paintings, Glenn Wessels. To Mar. 5: Paintings, Agatha Churcher.

## Santa Barbara, Cal.

**PAULNER MEMORIAL ART GALLERY**—Feb.: Santa Barbara artists; etchings, Eugene Higgins, George Elbert Burr.

## Boulder, Colo.

**ART ASSOCIATION**—To Feb. 21: Modern American block-prints (A. F. A.).

## Denver, Colo.

**DENVER ART MUSEUM**—Feb.: Indian show with craftsmen. To Feb. 23: Exhibition of Paris Prize drawings.

## Hartford, Conn.

**WADSWORTH ATHENEUM**—Feb. 17-26: Arts and Crafts Club Show.

## Middletown, Conn.

**WESLEYAN UNIVERSITY**—Feb. 22-Mar. 7: Daumier lithographs (A. F. A.).

## New Haven, Conn.

**PAINT AND CLAY CLUB**—Feb. 15-Mar. 1: 31st Annual exhibition paintings, sculpture and black and white.

## Washington, D. C.

**LIBRARY OF CONGRESS**—To Mar. 15: Japanese prints from private collection. **UNITED STATES NATIONAL MUSEUM** (Smithsonian Institution)—To Feb. 28: Etchings, J. C. Claghorn. **CORCORAN GALLERY OF ART**—To Feb. 28: Paintings, Richard S. Meryman. Feb.: Lithographs, George Bellows; drawings, Gari Meichers; small bronzes, American sculptors. **GORDON DUNTHORNE GALLERIES**—Feb. 19-

Mar. 12: Historical portraits and early views of Washington. **PHILLIPS MEMORIAL GALLERY**—Feb.: Recent paintings by Gifford Beal and Walt Kuhn. **SEARS ROEBUCK & CO. ART GALLERIES**—To Feb. 29: Paintings, Jerry Farnsworth, Helen Farnsworth, J. M. Lichtenauer, Theo. H. Morgan; block prints, Susan Ricker Knox; paintings and sculpture National Association of Women Painters and Sculptors.

## Wilmington, Del.

**SOCIETY OF FINE ARTS**—To Feb. 28: Swedish Women Artists exhibition.

## Atlanta, Ga.

**HIGH MUSEUM OF ART**—To Feb. 28: Water colors of the Roman Campagna, Onorato Carlandi; oils, George Wharton Edwards; annual exhibition of Georgia artists.

## Savannah, Ga.

**TELFAIR ACADEMY OF ARTS AND SCIENCES**—Feb.: American cotton textiles; design for small homes (A. F. A.).

## Bloomington, Ill.

**ART ASSOCIATION**—To Feb. 25: Contemporary American oil paintings (A. F. A.).

## Chicago, Ill.

**ART INSTITUTE**—To Feb. 28: 36th Annual exhibition of Chicago artists and vicinity. **ARTHUR ACKERMAN & SON**—Feb.: Old English prints. **CARSON PIRIE SCOTT & CO.**—Feb.: Paintings and water colors, Theodore Johnson; old prints. **CHICAGO GALLERIES ASSOCIATION**—Feb.: Group show of paintings. **CHESTER H. JOHNSON GALLERIES**—Feb.: Paintings, Leopold Surwege.

## Decatur, Ill.

**INSTITUTE OF CIVIC ARTS**—Feb.: Water colors, George Pearse Ennis.

## DeKalb, Ill.

**NORTHERN ILLINOIS STATE TEACHER'S COLLEGE**—To Feb. 26: Modern painting, international exhibition from Phillips Memorial Gallery (A. F. A.).

## Springfield, Ill.

**SPRINGFIELD ART ASSOCIATION**—Feb.: Paintings, Oscar Thalinger.

## Indianapolis, Ind.

**JOHN HERRON ART INSTITUTE**—To Feb. 29: Contemporary Swedish architecture.

## Dubuque, Ia.

**ART ASSOCIATION**—Feb.: Paintings, Cleveland Artists.

## Lawrence, Kans.

**UNIVERSITY OF KANSAS**—Feb.: Etchings and mezzotints, XVIIIth century.

## New Orleans, La.

**ISAC DELGADO MUSEUM OF ART**—To Mar. 2: Paintings, Diane Travis; water colors, Dodge MacKnight. **ARTS AND CRAFTS CLUB**—To Mar. 4: Paintings, Dan Whitney, Edward von Siebold Dingle and Leslie Powell; sculpture, Enrici Alferex.

## Brunswick, Me.

**BOWDOIN MUSEUM OF FINE ARTS**—To Feb. 21: American marine painters (College Art Assoc.).

## Portland, Me.

**SWEAT MEMORIAL MUSEUM**—Feb.: Memorial exhibition, Curtis Perry.

## Baltimore, Md.

**MUSEUM OF ART**—Feb. 23-Mar. 19: Dutch Masters of XVIIth century; drawings from Dan Fellows Platt collection. **PURNELL GALLERIES**—Feb.: Latest original etchings.

## Andover, Mass.

**ADDISON GALLERY OF AMERICAN ART**—To Feb. 21: Chicago Painters (A. F. A.); water colors in modern idiom (A. F. A.); prints (Macbeth Gallery). Feb. 21-Mar. 15: Water colors, Mildred G. Burrage; oil paintings in modern idiom (A. F. A.).

## Boston, Mass.

**MUSEUM OF FINE ARTS**—Feb.: Ross collection; modern French paintings (John Spaulding collection); Daumier lithographs; contemporary. Japanese paintings; Washingtoniana. **BOSTON ART CLUB**—To Feb. 20: Contemporary oils. Feb. 24-Mar. 12: Prints. **CASSON GALLERIES**—Feb.: Paintings, Boston Group of Six. **DOLL & RICHARDS**—Feb. 17-Mar. 2: Paintings, Abby White Howells. **GUILD OF BOSTON ARTISTS**—To Feb. 27: Exhibition by members of the Guild. **GOODMAN-WALKER GALLERIES**—To Feb. 20: Drawings and prints. Arthur B. Davies. **GRACE HORNE'S GALLERY**—To Feb. 28: Photographs, Joseph Hall; prints; sculpture.

## Cambridge, Mass.

**FOGG MUSEUM OF ART**—Feb.: Drawings of Boston, Lester Hornby, Feb. 15-20: Renaissance Sculpture and Medals (courtesy Sir Joseph Duveen).

## Hingham Center, Mass.

**PRINT CORNER**—Feb.: Prints, Andre Smith.

## Northampton, Mass.

**SMITH COLLEGE MUSEUM OF ART**—To Feb.

28: Living American artists (J. B. Neumann). Feb. 15-25: Posters, Toulouse-Lautrec.

## Pittsfield, Mass.

**BERKSHIRE MUSEUM**—Feb. 22-Mar. 15: Exhibit of Washingtoniana.

## Wellesley, Mass.

**FARNSWORTH MUSEUM**—To Mar. 1: Stained Glass (D'Ascenzo Studios). **PANCOAST GALLERY**—Feb.: Water colors, Hite, Tisch and Romano; prints.

## Westfield, Mass.

**WESTFIELD ATHENEUM**—Feb.: Water colors in modern idiom (A. F. A.).

## Williamstown, Mass.

**WILLIAMS COLLEGE**—To Feb. 28: Modern Oil paintings, French and American from Phillips Memorial Gallery (A. F. A.).

## Worcester, Mass.

**WORCESTER ART MUSEUM**—Feb. 22-Mar. 19: American paintings by Woodstock artists.

## Detroit, Mich.

**COLONY CLUB GALLERY**—To Mar. 1: Selected group of paintings from annual Michigan artists show.

## Grand Rapids, Mich.

**GRAND RAPIDS ART ASSOCIATION**—Feb.: American contemporary religious art (Roerich Museum); oriental art; water colors, John Whorf; Japanese prints.

## Muskegon, Mich.

**HACKLEY GALLERY OF FINE ARTS**—Feb.: 6th Annual exhibition Muskegon artists: Revolutionary period room.

## Minneapolis, Minn.

**INSTITUTE OF ARTS**—Feb.: International group of modern paintings; Japanese color prints; Cambodian sculpture; early American silver; loan exhibit of Imperial jades.

## Jackson, Miss.

**MISSISSIPPI ART ASSOCIATION**—Feb.: Paintings, Betty McArthur.

## Kansas City, Mo.

**KANSAS CITY ART INSTITUTE**—To Feb. 28: Mid-Western artists exhibition. **ALDEN GALLERIES**—To Feb. 28: "Predecessors of Modern School."

## Springfield, Mo.

**ART MUSEUM**—Feb.: Springfield craftsmen; prints local artists; paintings, Catharine Klenert.

## St. Louis, Mo.

**CITY ART MUSEUM**—To Feb. 20: Mural painting sketches, Boardman Robinson. To Feb. 24: Mexican Arts (A. F. A.). **NEWHOUSE GALLERIES**—To Feb. 27: Derain exhibition.

## Manchester, N. H.

**CURRIER GALLERY OF ART**—To Feb. 24: Contemporary water color rotary (A. F. A.). Persian miniatures; pencil sketches, Kenneth Conant and Frank Rines; water colors, Mary Gay; bronzes, Richardson White.

## Montclair, N. J.

**MONTCLAIR ART MUSEUM**—To Mar. 6: Washingtoniana and Colonial Show.

## Newark, N. J.

**NEWARK MUSEUM**—Feb.: Jaehne loan collection of Chinese art; colonial life (Washington Bicentennial); modern American paintings and sculpture.

## Santa Fe, N. M.

**MUSEUM OF NEW MEXICO**—Feb.: Water colors, Gerald Cassidy; sculpture, Claire Dieman.

## Albany, N. Y.

**ALBANY INSTITUTE OF HISTORY AND ART**—Feb.: Etchings, lithographs and drawings, Millard Sheets; oil paintings and water colors, William Sanger.

## Brooklyn, N. Y.

**BROOKLYN MUSEUM**—Feb. 15: Modern Catalan paintings (College Art Assoc.). Feb.: American Society of Miniature Painters. **NEW GALLERY**—To Feb. 26: 16th Annual exhibition, Brooklyn Society of Artists. **GRANT STUDIOS**—To Feb. 20: Society of American Etchers.

## Buffalo, N. Y.

**ALBRIGHT ART GALLERY**—Feb. 21-Mar. 14: Buffalo Artists.

## Elmira, N. Y.

**ARNOT ART GALLERY**—Feb.: Paintings, Anthony Thieme.

## New York, N. Y.

**METROPOLITAN MUSEUM OF ART** (82nd St. & Fifth Ave.)—Feb.: Exhibition of Japanese textiles: Morse Centennial exhibition; Washington Bicentennial exhibition; early woodcuts. **ACKERMAN & SON** (50 East 57th St.)—Feb.: Old English Sporting prints. **AINSLIE GALLERIES** (Waldorf-Astoria Hotel)—Feb.: Paintings, Iwan Choultsie. **AMERICAN ACADEMY OF ARTS AND LETTERS** (Broadway at 156th St.)—Feb.: Memorial exhibition, Paul Bartlett. **AN AMERICAN GROUP** (Barbizon-Plaza Hotel)—To Feb. 20: Little International exhibition. Feb. 23-Mar. 12: Paintings, Jacob Getlar Smith. **AN AMERICAN PLACE** (509

Madison Ave.)—Feb.: Photographs, Alfred Steiglitz. **AMERICAN FOLK ART GALLERY** (113 West 13th St.)—Permanent: Early American paintings in oil, water color on velvet and glass. **ARDEN GALLERIES** (460 Park Ave.)—Feb. 16-Mar. 5: Drawings, Carroll French. **ARGENT GALLERIES** (42 West 57th St.)—Feb. 15-Mar. 5: Exhibition of Detroit Society of Women Painters; water colors, Alta West Salisbury; miniatures, members N. A. W. P. S.; photographs, Wyatt Davis. **ART ALLIANCE OF AMERICA** (65 East 56th St.)—Feb. 15-27: Annual exhibition of contemporary decorative art. **ART CENTER** (65 West 56th St.)—Feb.: 60 gravure prints of Washington; drawings, Ivan Mestrovic. **AVERELL HOUSE** (142 East 53rd St.)—Feb.: Garden sculpture. **BASCOCH GALLERIES** (5 East 57th St.)—Feb. 15-27: Water colors, Leon Carroll. **BALZAC GALLERIES** (449 Park Ave.)—To Feb. 25: Group show of young American artists. **JOHN BECKER GALLERY** (520 Madison Ave.)—Feb. 15-Mar. 10: Bronze and terra cotta sculpture, Isamu Noguchi. **BELMONT GALLERIES** (576 Madison Ave.)—Permanent: Old Masters. **BOEHLER & STEINMEYER** (Ritz-Carlton Hotel)—Feb.: Old Masters. **BROWNELL-LAMBERTSON GALLERIES** (306 East 57th St.)—Feb. 15-27: Paintings, Minna Citron; annual exhibition of N. Y. Society of Ceramic arts. **BRUMMER GALLERIES** (55 East 57th St.)—Feb.: Paintings and water colors. A. Everett Austin, Jr. **FRANS BUFFA & SON** (58 West 57th St.)—Feb.: Paintings, William H. Singer, Jr.; Jacob Doocyward. **D. B. BUTLER & CO.** (116 East 57th St.)—Feb.: Mezzotints. **CAZ-DELBO GALLERIES** (561 Madison Ave.)—Feb. 15: Modern French prints and paintings. **LEONARD CLAYTON GALLERY** (688 Madison Ave.)—Feb.: Etchings, Childe Hassam. **CONTEMPORARY ARTS** (12 East 10th St.)—To Mar. 4: Paintings, Revington Arthur. **RALPH ROUX** (600 Madison Ave.)—Feb.: Early Chinese porcelains. **CALO ART GALLERIES** (128 West 49th St.)—Feb.: Paintings by American and foreign artists. **DELPHIC STUDIO** (9 East 57th St.)—Feb.: Paintings, Charles M. Crocker. **DOWNTOWN GALLERIES** (113 West 13th St.)—Feb.: Recent paintings, American contemporary artists. **DUDENSING GALLERIES** (5 East 57th St.)—Feb.: Modern American paintings. **DURAND-RUEL** (12 East 57th St.)—To Mar. 5: Exhibition of works by Renoir. **EBRICH GALLERIES** (38 East 57th St.)—Feb.: Old Masters. **FERARGIL GALLERIES** (63 East 57th St.)—Feb. 25-28: Paintings, Ernest Lawson; prints, Howard Heath. **FIFTEEN GALLERY** (37 West 57th St.)—Feb. 15-27: Paintings and drawings, Isabel Whitney; paintings, water colors and drawings, Armand Wagny. **PASCAL M. GATTERDAM** (145 West 57th St.)—Feb.: Paintings by five women painters. **G. R. D. STUDIO** (58 West 56th St.)—To Feb. 20: Paintings, Lester Bridgman. **GALLERY 144 WEST 13th STREET**—Feb.: Paintings, Milton Avery. **GRAND CENTRAL ART GALLERIES** (15 Vanderbilt Ave.)—To Feb. 20: Paintings, Hovsep Pushman. Feb. 16-27: Portraits, Walter Clark; studies of Virgin Islands, Charles Chapman; early works and sketches, George de Forest Brush; etchings, Eugene Higgins. **HARLOW McDONALD & CO.** (667 Fifth Ave.)—Feb.: 100 Rembrandt prints. **MARIE HARRIMAN GALLERY** (61 East 57th St.)—Feb.: Paintings, Juan Gris. **GALLERY OF F. JACKSON HIGGS** (32 East 57th St.)—Feb.: Old Masters. **HISPANIC SOCIETY** (Broadway at 156th St.)—Feb.: Paintings of Argentina, Cesáreo de Quiros. **EDOUARD JONAS GALLERIES** (9 East 56th St.)—Permanent: French XVIIIth century paintings, furniture and works of art. **FREDERICK KEPPEL & CO.** (16 East 57th St.)—Feb.: Engravings and etchings; prints by masters of modern art. **THOMAS KERR** (Frances Bldg., Fifth Ave. at 53rd St.)—Feb.: Works of art, tapestry and furniture. **KLEEMANN-TORMAN GALLERIES** (575 Madison Ave.)—Feb.: Modern etchings. **KLEINBERGER GALLERIES** (12 East 54th St.)—Feb.: Old Masters. **M. KNOEDLER & CO.** (14 East 57th St.)—Feb.: 8th Annual exhibition of XVth and XVIth century engravings and etchings. **KRAUSHAAR GALLERY** (680 Fifth Ave.)—To Mar. 3: Paintings and drawings, A. S. Baylinton. **J. LEGER & SON** (695 Fifth Ave.)—Feb.: English portraits and landscapes. **L'ELAN GALLERIES** (50 East 52nd St.)—Feb. 19-Mar. 4: Paintings, Raphael Soyer. **LEGGETT STUDIO GALLERY** (Waldorf-Astoria Hotel)—To Feb. 20: Original drawings, Nijinsky. Feb. 23-Mar. 8: Colored woodcuts, Morley Fletcher. **JOHN LEVY GALLERIES** (1 East 57th St.)—Feb.: Old Masters. **JULIEN LEVY GALLERIES** (602 Madison Ave.)—Feb. 20-Mar. 11: Modern European photography. **MACBETH GALLERY** 15 East 57th St.)—Feb. 15-29: Paintings, James Chapin; monotypes, Seth Hoffman. **PIERRE MATISSE GALLERY** (51 East 57th St.)—Feb.: Selected French modern painters and sculptors. **MAUREL GALLERY** (689 Madison Ave.)—Feb.: "Paris and Its People." **MILCH GALLERIES** (108 West 57th St.)—To Mar. 5: XIXth and XXth century American painters. **METROPOLITAN GALLERIES** (730 Fifth Ave.)—Feb. 15-Mar. 1: Italian portraits and landscapes. XVth to XVIIIth century. **MORTON GALLERIES** (127 East 57th St.)—Feb. 15-29: Retrospective exhibition of paintings, Edith Haworth. **MUSEUM OF IRISH ART** (Barbizon Hotel)—Feb.: Irish painters and sculptors. **MUSEUM OF MODERN ART**

(730 Fifth Ave.)—To Mar. 23: Architectural exhibition. **NATIONAL ARTS CLUB** (15 Gramercy Park)—To Feb. 27: Exhibition of drawings. **NEWHOUSE GALLERIES** (578 Madison Ave.)—Feb.: Paintings by Monty Lewis; Old Masters. **ARTHUR U. NEWTON GALLERIES** (4 East 56th St.)—Feb.: Exhibition of English portraits. **NEW SCHOOL FOR SOCIAL RESEARCH** (66 West 12th St.)—To Mar. 5: 1st Exhibition of Painters and Sculptors Guild. **J. B. NEUMANN** (9 East 57th St.)—To Feb. 20: Paintings, Otto Dix. Feb. 22-Mar. 5: Paintings, Lee Gatch. **PAINTERS AND SCULPTORS GALLERY** (22 East 11 St.)—To Feb. 29: Eugene Fitch. Polygnotos Vagis and group. **POTTERS SHOP** (20 East 69th St.)—Feb.: Annual exhibition of sculpture, bronze and terra cotta. **PUBLIC LIBRARY** (42nd St. & Fifth Ave.)—Feb.: Review of works of Timothy Cole; memorial exhibition, S. L. Smith; modern etchings. **PYNSON PRINTERS** (229 West 53rd St.)—To Mar. 15: Self-portrait prints. **REINHARDT GALLERIES** (730 Fifth Ave.)—To Feb. 20: 23 paintings by French and American moderns. **ROERICH MUSEUM** (310 Riverside Dr.)—To Feb. 29: Paintings and drawings, Cecil Allen; architectural designs, Hugh Ferriss; lithographs, Roberto Montenegro. **SALMAGUNDI CLUB** (40 Fifth Ave.)—To Feb. 26: Thumb-box paintings. **JACQUES SELIGMAN & CO.** (3 East 51 St.)—Permanent: Painting, sculpture and tapestries. **SCHULTHEIS GALLERIES** (142 Fulton St.)—Feb.: Paintings, American and foreign artists. **E. & A. SILBERMAN** (133 East 57th St.)—Feb.: Old Masters and objects d'art. **S. P. R. GALLERIES** (40 East 40th St.)—To Mar. 5: Paintings and drawings, Robert Morse. **MARIE STERNER GALLERY** (9 East 57th St.)—Feb. 15-27: Paintings, Frederick Wight. To Feb. 20: Original drawings, Edy Legrand. **VALENTINE GALLERY** (69 East 57th St.)—To Feb. 20: Abstractions, Leger, Masson and Roux. Feb. 22-Mar. 5: Romantic paintings, Louis Elshelemius. **THREE ARTS CLUB** (340 West 85th St.)—To Feb. 22: Water colors by American artists. **VAN DIEMEN GALLERIES**

(21 East 57th St.)—Permanent: Collection Old Masters. **E. WEYHE GALLERY** (7 Lexington Ave.)—Feb. 15-Mar. 5: Lithographs and drawings, Victoria Hutson. **WHITMAN MUSEUM** (10 West 8th St.)—To Feb. 2: Exhibition of American Society of Painters Sculptors and Gravers. **WILDENSTEIN GALLERIES** (647 Fifth Ave.)—Feb.: Portraits, Ethel Thayer. **CATHARINE LOBILLAN WOLFE ART CLUB** (808 Broadway)—To Mar. 1: Paintings, Ethel Paxson. **WOMENS CLUB** (22 Park Ave.)—Feb.: Artists, Mexico School. **HOWARD YOUNG GALLERIES** (6 Fifth Ave.)—XVIIIth and XVIIIth century Dutch paintings.

Staten Island, N. Y.  
**INSTITUTE OF ARTS AND SCIENCES**—To Feb. Etchings, Zorn, Whistler, Benson and Higgins.

Rochester, N. Y.  
**MEMORIAL ART GALLERY**—Feb.: Paintings, Charles B. Burchfield. American water colors. **GEORGE H. BRODHEAD GALLERIES**—Feb. 22-Mar. 6: Paintings, Anthony Thieme.

Syracuse, N. Y.  
**MUSEUM OF FINE ARTS**—Feb.: Geneva drawings, Violet Oakley; contemporary Italian paintings.

Akron, O.  
**AKRON ART INSTITUTE**—To Feb. 29: Graduate Central School of Art; water colors, charcoal and wash drawings, three Hungarian artists.

Cincinnati, O.  
**ART MUSEUM**—Feb. 20-Mar. 28: Prints, Toulouse-Lautrec. To Mar. 20: Memorial exhibition, Robert Henri. **CLOSSON GALLERY**—Feb. 26-Mar. 5: Paintings, Julie Morrow Forest.

Cleveland, O.  
**MUSEUM OF ART**—Feb. 18-Mar. 20: Russian icons; International exhibition of water colors and pastels; exhibition of English sports prints.

[Continued on page 30]

## New Jury System

Instead of having a single jury, of three or more artists, to pass on the work offered, the Art Association of Indianapolis this year will have two one-man juries—one for conservative and the other for modern art—who will make the selections for the 25th Annual Exhibition of Indiana Artists and Craftsmen, at the John Herron Art Institute, March 6 to April 3.

E. W. Redfield will represent the conservative point of view and Leon Carroll the modern, each making his selections without regarding the choices of the other. The American Institute of Graphic Arts designed this system for the "Fifty Prints of the Year" but this is the first time it will have been used for a general exhibition, according to William D. Peat, director of the association.

"Although one hesitates to make a sharp distinction between the conservative and modern tendencies in contemporary work," said Mr. Peat, "we are faced with the fact that such a distinction is universally accepted, and many artists are consciously or unconsciously allying themselves to one side or another. The solution, in so far as the jury system is concerned, seems to rest on our ability to give each group a fair chance. Although the new plan does not eliminate the ills of a jury system, it has the merit of permitting jurymen to give us their real opinions instead of their half hearted agreements."

## Carroll French Makes Debut

Drawings of New York and the West Indies by Carroll French are on view at the Arden Gallery until March 5. French is better known as a craftsman in wood, having been engaged during the past five years in architectural wood sculpture, and as a designer and maker of fine hand-built furniture for the country house and garden. This is his first exhibition.

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## Another "Crossing"

Three paintings of "Washington Crossing the Delaware," by Emanuel Leutze, are on exhibition, instead of two, according to the Macbeth Gallery, New York, which has brought to light a privately owned version in this country. A third, of course, is in Germany, in the Bremen Museum.

"The painting in the Metropolitan Museum," said Robert Macbeth, "was probably the third which Leutze painted. The new found picture is believed to be the first, painted in 1851 and sold to Stephen R. Leshner, of Rye, N. Y., who lent it to the Metropolitan Museum for three years, from 1894 through 1896. In 1897 the painting now in the Metropolitan Museum was presented, after the Leshner painting had been taken back by the family."

Mr. Leshner's widow has now consigned the picture in the Macbeth Gallery for sale. It is 5½ feet wide and 3½ feet high.

## The Japanese Itinerary

The collection of contemporary Japanese paintings, assembled under the direction of the Department of Education of the Imperial Japanese Government, which was shown at the International Art Center of the Roerich Museum, has begun its tour of the United States under the museum's management. The itinerary: Museum of Fine Arts, Boston, Feb. 15 to March 15; Baltimore Museum of Art, April; Milwaukee Art Institute, May; Cincinnati Art Museum, June; City Art Museum, St. Louis, July.

Later it is planned to send the exhibition to Manchester, Santa Fe, Seattle, and Los Angeles.

## Portraits of Artists

Crayon drawings and lithographs by Victoria Hutson, to be exhibited at the Weyhe Gallery, New York, beginning Feb. 15, will include portraits of several well known artists including John Sloan, Diego Rivera, Rockwell Kent, Wanda Gag, Starr Rose and Mabel Dwight.



# A Review of the Field in Art Education

## Slade and Boston

Boston, perhaps more than any other spot in America, reveres the traditions of Old England. But as yet, apparently, she has not been able completely to reconcile herself to the English change that has come over her famous school of the Boston Museum, a school which had produced so many prominent American artists that there grew up the so-called Boston School." Within a few short weeks of year, death, resignation and dismissal almost obliterated the old order and there was installed in its place a new regime built around Henry J. Burn and Robin Guthrie, instructors from the great Slade School of London. Elated, misgiving and bitter criticism met these appointments. Now Burn and Guthrie have placed their work on exhibition in the school galleries and the controversy has been renewed with added strength.

Albert Franz Cochrane, critic of the Boston *script*, made a study of the exhibits. Here are his results: "First, that the change in policies is by no means as great as some had feared, and others hoped, would result. Second, that one type of academic instruction has succeeded another. The difference is essentially that of type, not kind. The late Mr. Philip Hale, for example, taught his pupils to draw with the fineness and nice regard of detail of form which he himself observed; Messrs. Burn and Guthrie appear to be—for we have not yet examined the work of their students—exponents of looser line with bold trends in dark passages. This statement that the type of academic instruction has superseded another, is not meant as a slur on either both methods; it merely endeavors to give emphasis to the inexorable operation of the method that the instruction at any academy must, if it is to be academic, for the latter word derives from the former. One does not do away with academic training—even were such proved desirable—by tutorial change. Such change, however, may prove beneficial or injurious to the students, may aid or hinder in the development of their various individualities.

"How will the newer academicism of the recently imported Englishmen affect the students at the Museum School? The question cannot be answered as yet, nor would it be fair to either the present or past regime to attempt an answer on such meagre evidence as has yet been produced in their classes. Indeed, years must pass before incontrovertible proof of whether or not they are instrumental in the development of independently minded artists or a

mere progeny of little Burns and Guthries is made available.

"Yet we may anticipate the future a little by analyzing the present exhibition. Immediately we find that having studied and worked together like twins they also paint and draw so much alike as to be indistinguishable in this respect as twins.

"Thus, in canvases No. 1 and No. 2, 'Woman in Yellow Dress' and 'Sussex Downs,' which hang in juxtaposition, the sky background in the one carries over so perfectly into the other, that they might find perfect diptych accord as from the hand of a single master. All through the exhibition, indeed, there is constant need for catalogue reference to discover which man's work we view. The general effect is that we attend a Slade School exhibition, with the mark of Augustus John written large in much of the work. The inevitable conclusion . . . is that the young men carry on a tradition and have not yet developed any strongly marked individuality. They bring the Slade to Boston.

"Now the Slade in London has produced a number of painters who, in time, have become artists of considerable merit. The Slade, according to some critics, has been responsible for the creation of a new and vitalized movement in British art. But what of a Slade tradition transferred to Boston? Will it carry on in like fashion?

"In portraiture, the two men bring a new emphasis on 'type' studies—again a typical feature of the Slade School of recent years. Strongly marked characters, often of a sullen or stupid strain, are introduced into compositions that are obviously of studio-school arrangement. The sitter is given a part to play—not always convincing, but fortunate in that it centers the student's attention on interpretation of character rather than on mere transcript of facial features. The result, if it can escape the pitfall of conscious seeking after 'picturesque types' should be an excellent impetus to portraiture painting in Boston.

"Even more interesting in the exhibition are several landscapes and marines which show a decided poetic approach to nature. I think that this sympathetic outlook is most needed, for to far too many students landscape painting means a mere copying of visual facts, without imagination, understanding or interpretation. They do not realize that nature is not to be translated, but composed—and if either or both of the Slade men can impart this spirit to their pupils they will have gone far toward proving their worth."

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## Art As a Language

The American system of education does little to create appreciation of art, and when it does, it puts the emphasis in the wrong place—the cart before the horse—writes George H. Opdyke in an article entitled "Art as a Language" in the *Journal of Adult Education*. "We are taught to think of art in terms of subject, of technique, of art history, of art schools, of artists; of everything except art," he says.

"There is nothing more amusing than to hear a young art student go through a gallery criticizing the old masters for deficiencies in drawing. One may be highly proficient in drawing and painting and yet be no judge of art. On the other hand, one may be an excellent judge without being able to draw or paint. To understand art one must learn its real meaning, what there is in it, and how it is put together.

"Art should be studied as we study other subjects. We do not begin our study of sciences with a history of the science or with the lives of famous scientists or with a lot of theories as to the nature of science. In studying chemistry, for example, we begin with the science itself, studying and familiarizing ourselves first with the chemical elements; then with the combinations they make, working from simple to complex; and along with them we study the principles governing their combination. So, too, with languages. Our study of them begins with learning their vocabularies and grammar. We learn to enjoy French, by speaking French, by thinking in terms of French. So with literature. We learn to appreciate Shakespeare by reading Shakespeare, not by reading about him.

"Art is a language—a means of expression—and as foreign as Greek to the average layman. And the way to learn to read art is to study it, not through interpreters, but in the original tongue; to study it directly rather than indirectly. Art has its 'vocabulary' in the esthetic elements—light, dark, color, line and form—and its 'grammar' in the principles governing their combination, called the principles of composition, or design. Only by studying, observing, and familiarizing one's self with art's vocabulary and grammar can one ever learn to read it, to think in terms of it, to appreciate and enjoy it. . . .

"Our appreciation of what is good in art or literature or music is not born with us or thrust upon us, but acquired by putting forth effort, by study and observation. Even the artist must study and observe. He does not come into the world with an original capacity for appreciation, though he may have certain aptitudes that enable him to learn more quickly than others.

"But learning to see and understand art is not all there is to art enjoyment. One must learn to feel as well as to see the beautiful in art, and one can develop a capacity for seeing or any other capacity—by exercising it often. Thought and feeling are very intimately associated in all art production that is really worth while. So they should be in art appreciation."

Mr. Opdyke's article will form a chapter in his book, "Art and Nature Appreciation," soon to be brought out by MacMillan's.

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sightseeing with painting through the five  
countries visited. Mr. Jacobs will give personal  
instruction each day.

Following arrival at Havre on July 7, the  
caravan will continue to Paris in time for  
Bastille Day, gayest of Parisian holidays.  
Many of the most famous spots of Paris will  
be visited. Then to Barbizon via Fontaine-  
bleau for painting in the famous region. Some  
of the cities where stops will be made are  
Dijon, Lucerne, Innesbruck, Oberammergau,  
Munich, Nuremberg, Rothenburg, Heidelberg  
and Wiesbaden. Side trips can be made at  
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by Hans Hofman one of only three art schools  
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The Hofman influence is strong at the St.  
Paul school. Cameron Booth, who heads the  
painting department, and Roland Rustad, head  
of the department of sculpture and commercial  
art, were his pupils. The school, which in a  
few years has become an important institu-  
tion in the Middle West, endeavors to give its  
students training which is usually obtainable  
only in continental studios.

Each season the school presents at least  
three exhibitions of national or international  
importance, that the students may enlarge  
their outlook. At present it is showing the  
collection of Russian icons already exhibited  
in London, Vienna, New York and Boston.

## Martinet Students Show

During February, the students of the Mar-  
tinet School of Art, Baltimore, are holding their  
annual mid-Winter exhibition in the new gal-  
lery, recently incorporated in the school's unit.  
Marjorie D. Martinet, a recently elected  
member of the National Association of Women  
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## Calendar

[Concluded from page 26]

Columbus, O.

**GALLERY OF FINE ARTS**—Feb.: Original drawings by Master Artists; color prints, Ernest Watson; etchings, Victor Higgins; etchings and paintings, Frank Brangwyn; paintings, Robert O. Chadeayne; sculpture, Chester Nicodemus.

Dayton, O.

**ART INSTITUTE**—Feb.: Julius Rolshoven Memorial exhibition; etchings in color, Wm. Meyerowitz; paintings, George Gross; Japanese prints.

Toledo, O.

**MUSEUM OF ART**—Feb.: Drawings by sculptors and their sculpture.

Norman, Okla.

**UNIVERSITY OF OKLAHOMA**—Feb. 15-Mar. 1: Oils and water colors, Milard Sheets; paintings, Leonard Good.

Oklahoma City, Okla.

**NAN SHEETS STUDIO GALLERY**—Feb.: Contemporary American paintings.

Corvallis, Ore.

**OREGON STATE AGRICULTURE COLLEGE**—Feb.: Illustrations, Thornton Oakley; Master Engravers and Etchers (A. F. A.).

Portland, Ore.

**ART ASSOCIATION**—To Feb. 29: Arthur B. Davies Memorial exhibition (A. F. A.).

Bethlehem, Pa.

**LEHIGH UNIVERSITY**—To Feb. 22: Contemporary American art. (College Art Assoc.).

Easton, Pa.

**EASTON SCHOOL MUSEUM**—To Feb. 19: "Audac" exhibition (A. F. A.).

Philadelphia, Pa.

**PENNSYLVANIA ACADEMY OF FINE ARTS**—To Mar. 13: Annual exhibition in oil and sculpture. **PENNSYLVANIA MUSEUM OF ART** (Fairmount)—Feb. 20-Mar. 15: Design for the Machine, exhibition. (Memorial Hall)—Feb.: Oriental and decorative arts; engravings, Heinrich Aldegrever. (69th Street Branch)—To Feb. 29: Frescoes, oils, water colors and drawings, Diego Rivera. **ART CLUB OF PHILADELPHIA**—To Mar. 2: Paintings, Fellowship of Pa. Academy of Fine Arts. **ART ALLIANCE**—To Feb. 28: Paintings, Jonas Lie; modern furniture, Wharton Esherick; modern pottery, Henry Varnum Poor; textiles, Ruth Reeves; water colors, John Whorf; self portraits by etchers. **HOLLAND FINE ART GALLERY**—Feb.: Paintings, Issaachar Ryback; contemporary Holland artists. **PLASTIC CLUB**—To Feb. 27: Still life paintings.

Pittsburgh, Pa.

**CARNEGIE INSTITUTE**—To Mar. 15: Paintings, Ryers collections; modern American prints.

Providence, R. I.

**RHODE ISLAND SCHOOL OF DESIGN**—To Feb. 25: Contemporary American industrial art (A. F. A.). To Mar. 5: Paintings, James Chapin. **FAUNCE HOUSE ART GALLERY**—Feb. 22-Mar. 5: 100 selected prints (College Art Assoc.). **TILDEN-THURBER CO.**—Feb.: Paintings, Rhode Island artists; etching in architecture. **NATHANIEL VOSE**—Feb.: Arts and Crafts of Zuni Indians.

Memphis, Tenn.

**BROOKS MEMORIAL ART MUSEUM**—Feb. 15-Mar. 5: Little Dutch Masters (College Art Assoc.); Revolutionary and Colonial prints (Kennedy & Co.) To Feb. 24: 9th "A" Circuit Exhibition (So. States Art League).

Austin, Tex.

**ELIZABET NEY MUSEUM**—Feb. 15-Mar. 1: Paintings, Harold Roney. **AUSTIN ART LEAGUE**—Feb. 17-29: Paintings from Winter, 1931 exhibition. National Academy of Design (A. F. A.).

Dallas, Tex.

**DALLAS PUBLIC ART GALLERY**—Feb.: Group of Santa Fe and other Western painters; younger men painters of Dallas; Indian blankets and

## Columbus Faculty

Robert O. Chadeayne and Chester R. Nicodemus, teachers at the art school of the Columbus Gallery of Fine Arts, are being featured in an exhibition at the Columbus Gallery during February. Chadeayne heads the department of life drawing and landscape painting, and Nicodemus directs the sculpture classes. The characteristics of Nicodemus' sculpture, according to the Columbus *Dispatch* are "a rugged honesty, a sincere feeling for his medium as well as an excellent knowledge of anatomy."

Regarding the work of Chadeayne, the *Dispatch* said, "Chadeayne cannot be called a modern painter, within the connotations usually afforded the term by the layman, but, rather, he embodies an eclecticism of the highest order. Taking nature in all her highest moods, he interprets her in his own personal idiom never, however losing the representational value of his subject."

## Where to Show

The "where-to-show" calendar, printed for the use of artists wishing to enter works in competitive exhibitions, will appear again in the 1st March number. It was printed in the 1st February issue.

**Denver (Denver Museum).** **HIGHLAND PARK SOCIETY OF ARTS**—To Mar. 1: Caribbean water colors, Walt Dehner. To Mar. 10: Paintings, Watson Neyland; etchings, Margaret Ann Scruggs.

Fort Worth, Tex.

**MUSEUM OF ART**—To Mar. 8: Tibetan banners and Russian ikons.

Houston, Tex.

**MUSEUM OF FINE ARTS**—To Feb. 28: Oils, water colors, prints, drawings, Roberto Montenegro; oils and prints, Margaret M. Law; etchings Grand Central Art Galleries. Feb. 15-20: Junior League exhibition, Region 6. **HERZOG GALLERIES**—Feb.: French portraits, antique English silver.

San Antonio, Tex.

**WITTE MEMORIAL MUSEUM** (San Antonio Art League)—Feb.: Water colors and oils, Max Bachoven.

Richmond, Va.

**VALENTINE MUSEUM**—Feb. 21-29: Engravings of George Washington.

Seattle, Wash.

**ART INSTITUTE**—To Feb. 21: Survey of American painting; 100 modern French prints. **HARRY HARTMAN'S ART GALLERY**—Feb.: Paintings by Puget Sound group.

Madison, Wis.

**STATE HISTORICAL MUSEUM**—To Feb. 25: 5th Annual Philadelphia Society of etchers. **UNIVERSITY OF WISCONSIN**—To Feb. 25: Water colors, Hindu artists.

Milwaukee, Wis.

**ART INSTITUTE**—Feb.: Old Master and modern American paintings (Siberman Galleries, N. Y.); paintings, Anthony Thieme; composite photos. To Mar. 13: 3rd International lithography and wood engraving exhibition. **LAYTON ART GALLERY**—To Mar. 2: Water colors, Hanns Kempkes. Feb. 19-Mar. 16: Oils, Harold Schultz.

Oshkosh, Wis.

**PUBLIC MUSEUM**—Feb.: Washington Bicentennial exhibit.

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National Regional Committee, Chairman: GEORGE PEARSE ENNIS.....67 West 87th St., New York City  
National Lectures Committee, Chairman: FRANK HAZELL.....321 West 112th Street, New York City

### THE FOURTH ANNUAL MEETING

The annual meeting of the League was held in the Academy Room of the Fine Arts Building, 215 West 57th Street, New York, on Wednesday evening, January 27, with practically every seat occupied. The National Chairman presided and briefly reviewed the activities of the League during the year 1931, facts which are known to the readers of this page. The National Secretary mentioned the growing respect for the League, a part of which, at least, may be due to a consistent adherence on the part of the National Executive Committee to impersonal efforts to seek and to ask only for that which is obviously reasonable and just. It was noted that the American Artists Professional League is now listed properly as a national art organization in The American Art Annual. The National Treasurer reported 1379 professional members in good standing for the year 1931, and 87 lay; total receipts during the year, including a balance of \$182.89 on Dec. 31, 1930, \$4,216.15; total expenditures \$3,976.84; receipts from dues Jan. 1-27, 1932, \$1,814.00; bills paid to date this month, \$4445.81; total balance in bank, Jan. 27, 1932, \$1,790.39; bills payable, nothing.

The chairman of the National Committee on Legislation, Mr. Albert T. Reid, reported on his work in Washington and elsewhere on behalf of a Design Copyright bill, and of legislation to assure that official portrait commissions shall go to American artists when paid for by the tax-payers money. He stated his confidence of ultimate success for both of these issues.

Mr. Walter Beck, chairman of the National Committee on Technic and Education, referred briefly to the lectures of Dr. Martin Fischer, well known to all members.

Mr. Arthur Freedlander read the report of Mr. George Pearse Ennis, in which especial honor was paid to the Oregon and New Jersey Chapters. He then presented the following resolution passed by the Oregon Chapter on January 22, 1932:

It is inevitable that The American Artists Professional League, founded for so worthy a cause as that contained in the League's "Statement and Invitation".

1. To win better conditions for the creative artists of America;
2. To discover and disseminate among them fuller knowledge of the technic of their art or craft;
3. To promote a better cooperative spirit among American artists and between artists and art dealers, and the general public;
4. To arouse the interest of the people of America in art works in all fields and manifestations of the visual arts by living American artists.

should have the indefatigable support of all of its members throughout the Nation; to that end, Therefore, We, the members of the Portland and Oregon Chapters of The American Artists Professional League, offer our unfailing loyalty and energies to help the National Executive Committee of this great League to carry on its program of constructive work for American Artists.

Respectfully submitted,  
Portland and Oregon Chapters of The American Artists Professional League, Mrs. Harold Dickson Marsh, state chairman; William F. McIlwraith, vice chairman; Evelyn Belle Glogston, secretary; Ruth Elise Halvorsen, Treasurer; Clyde Leon Keller, William H. Drake, Harold N. Burt, directors.

A motion was thereupon made, seconded and unanimously carried expressing heartiest appreciation of this action by the Oregon Chapter,

and extending to it the cordial greetings of all present at this annual meeting.

The report of the National Legal Committee, Mr. Arthur O. Townsend, Chairman, outlined his activities during 1931. These included opinions on the organization of the League from the external standpoint, including the actual incorporation of the New Jersey State Chapter, and contact with the New Jersey Legislature; the services of the American Arbitration Association made available for all artists who wish to avoid court proceedings; correspondence with the Imperial Art League; preliminary correspondence with sculptor-dealer contract forms in view; opinion on artists' rights to reproduction; and general advice to members.

The National Chairman expressed the thanks of the League to each of the National Chairmen for their devoted work during the year, and mentioned especially Mr. Reid and Mr. Beck, whose work was but partially disclosed in their reports. Especial thanks were also given to Miss Margery Ryerson and Miss Leffingwell for their work on Dr. Martin Fischer's Pamphlet No. 1, Hints to Artist-Painters (Pigments).

The Nominating Committee, Mr. H. E. Eddy, chairman, Mr. C. E. Chambers and Mr. Alphaeus Cole, then submitted nominees for all National offices and for members of the National Executive Committee to replace Messrs. J. Scott Williams, H. Van Buren Magonigle and Alon Bement, whose terms of office had expired. There were no other nominations, and the ticket submitted was elected unanimously.

For 1932, the National officers of the League, as elected at the Fourth Annual Meeting, with the names of the newly elected officers in italics, are:

National Chairman, F. Ballard Williams; National Vice-Chairman, *Albert T. Reid*; National Secretary, Wilford S. Conrow; National Treasurer, Gordon H. Grant; National Executive Committee, Edward Field Sanford, Jr., John Ward Dunsmore, Walter Beck, Arthur D. Lord, George Pearse Ennis, Arthur Freedlander, Frank Hazell, Arthur O. Townsend, Orlando Rouland, *Albert L. Groll*, Louis F. Berneker, Georg Lober, and *Albert P. Lucas*.

Upon the adjournment of the business meeting, a Metropolitan Museum of Art film was run off while our fellow-member, Mr. Georg Lober, gave running comment on the technical processes shown. Mr. A. Phimister Proctor was seen to carry through his important commission for an equestrian bronze statue of Theodore Roosevelt from his crayon sketches to the unveiling of the finished statue in Seattle, Washington. It was a most enlightening experience to all who were privileged to be present.

### THE CHICAGO REGIONAL CHAPTER

met to elect officers at "The Galleries," 220 North Michigan Ave., Chicago, on Feb. 3. A report of this meeting will appear in the next issue of THE ART DIGEST.

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## Kansas City Now Possesses Masterpieces by Poussin and Claude



"The Triumph of Bacchus," by Nicolas Poussin.



"The Mill on the Tiber," by Claude Lorrain.

Herewith are reproduced two more of the nine important works of art which were acquired in Europe last Summer for the Kansas City Museum through the William Rockhill Nelson Trust, as told in the last number of THE ART DIGEST.

"The Triumph of Bacchus," by Nicolas Poussin, which came from Castle Howard, England, and the collection of the Earl of Carlisle, is one of a series of three "Triumphs"

painted for Cardinal Richelieu, the others being "The Triumph of Flora" in the Louvre and "The Triumph of Galatea" in the Hermitage. They rank among the masterpieces of Poussin. The French museum authorities selected "The Triumph of Flora" from the 40 works by Poussin in the Louvre to represent the classic style of the master in the illustrated catalogue of his paintings.

"The Mill on the Tiber" by Claude Lorrain, from the collection of the Earl of North-

brook, is the companion piece of the master's "Landscape With Piping Shepherd," purchased last year for the museum. These pictures which are among Claude's best known works were painted as a pair and have always hung together. The original drawings for them are in Claude's "Liber Veritas," the volume through which he balked all future fraud, and which is now in the library of the Duke of Devonshire.

## Fragonard Find

[Concluded from page 21]

obvious. But in the grouping and relationship of personages, of architecture, of landscape; in the use of light and shade; in often the effective contrast of bodies in motion and in repose, there is not alone the verity of life, but emphatically that feeling for decorative values, whether in mass or detail, so characteristic of the great painter's later years. They are, in a word, the drawings of a master of great charm, as well as great power, and they establish the hitherto insufficiently documented fact that, had Fragonard desired to adhere to the classical tradition, he could easily have held his own with David who, for a time, out-rivalled him in popular favor.

When Fragonard's Academy years were over he returned to Paris, where art officialdom waited expectantly for that painting which should confirm its judgment in having so awarded the Prix de Rome to the young son of the glove merchant from Grasse. Fragonard completed his "Coresus and Callirhoe," and officialdom was more than satisfied. In portraying the high-priest who sacrificed himself to save the maiden, Fragonard showed the successful results of his Italian years; and the sketch for this painting, formerly in the Fairfax Murray Collection and now in the Morgan Library, is closely related to various of the designs in the sketch-book.

The "Suzanne and the Elders," a drawing engraved by Solimèni, also shows close resemblance, both in figures and foliage (Portalis, Page 21); while those early Italian drawings in the Museum at Besançon include sketches of the Villa d'Este gardens, identical in the technique of the drawing of trees with the Villa d'Este gardens studies in the sketch-

book. Then, too, in a work on the "Drawings of the Old Masters" written by me some fifteen years ago, there are two sanguines, one of "Venus and Adonis" and the other of "Orpheus and Eurydice" (Plate 72); hitherto unrecorded drawings which I ventured to suggest were "designs by Fragonard made during the period of his early visit to Italy." In one of the drawings in the sketch-book we now find a figure practically identical in form, features, drapery and movement with the figure of Orpheus. But none of the previously discovered studies of Fragonard's Italian sojourn are comparable in beauty to the finest of the drawings in his sketch-book. Consider, for instance, the charm of the one where King Abimelech looks out of the window and sees the lovers, and note how the tree, the flower pot and the balustrade at left carry out the hypotenuse of the irregular triangle which forms the background. Observe, in another, where Fragonard's annotation is not necessary to have us recognize that we are listening to the pronouncements of Jeremiah, the amazingly well composed group at lower right leading up from the dog and ending with the horse and rider. "Joseph Relating His Dream to His Brothers" is a joyous drawing, its seven men at left and the two standing figures at right having the sculptural feeling more impressively than in any of the work of his later years; while the landscape, with its hillside town and its distant mountains, has the simplicity and charm of the loveliest of Rembrandt's landscape drawings. In the drawing of "God Appearing to Moses (?)" the Tiepolo influence is manifest, but what a wonderful Fragonard drawing it remains! The angel, the cherub, the characteristic soft treatment of hair, the foliage at right, all speak Fragonard, though necessarily a Fragonard who has been learning what the Italian masters had to teach. In this drawing one becomes interested in the

triangular mass which finds its apex in the head of God, but whose formality is so beautifully relieved by distant waters and effective clouds. "Jephtha," which Fragonard has annotated at length, is another glorious drawing showing the Tiepolo influence. It is one of the great drawings of all times. The almost prostrate figure at right, the kneeling warrior, both leading the eye so effectively to the God upheld by two angels, forms a triangle of a design while a noble horse by its pre-eminence in the other. "Joseph Sold to the Ishmaelites" is, with its camels, its trees, its river and mountains, one of the most decorative of these drawings; while that depicting an episode from Roman history belongs to the most spirited. In it the horse can be favorably compared with the horses of the greatest of the Italian sculptors. Again, from Roman history, this time Cincinnatus at the plow and receiving the Roman consular toga is a beautiful picture and again displays the amazing faculty in composition which, associated with mastery in line and charm in feeling, makes this series so important.

Space has restricted us to only a few among so many sketches of lasting significance. The entire group should be published and discussed for the enjoyment and the edification of lovers in general of art, of future biographers of Fragonard, and of historians of Eighteenth Century France; but most of all for the instruction of art students of our own day and of all time to come. It is not too much to say that these drawings reveal a greater Fragonard than the world has already claimed.

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